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PLANET OF THE DEAD





PLANET OF THE DEAD

Guernica West

A MEDICAL AND CHEMICAL WARFARE WALLUP PUT IT UP ON YOUR WALL

DID YOU GET A SAD ONE?

**A wanted child
is a happy child.**

Your aim - happy children through family planning.

Our aim - better family planning through better products.

Fine
Microgynon
Neogynon
Eugynon
Midovlar
Gynolal
Anovlar

**Un hijo deseado
es un hijo feliz.**

Un hijo deseado es un hijo feliz mediante planificación familiar.
Nuestro objetivo - una planificación familiar óptima con mejores preparados.



A CHAT WITH ERIC McLUHAN
BY CARL SCHARFF

TODAY'S COVER STORY

CS: Why is this the planet of the dead?

EM: The main thing is the electronics that cuts the relations between mind and body, making everybody a nobody, a discarnate being. Anybody on the telephone is simultaneously present, in more than one place, without a body. What happens is that you are cut off from your body, you are discarnate, you are a disembodied intelligence present in more than one place simultaneously although your body is in one place.

CS: This deals with radio and TV?

EM: A disc jockey on CKEY for instance is simultaneously present anywhere in the city, in parking lots, on top of buildings ... anywhere and by satellite ... well, it's just that much bigger. He is a disembodied intelligence. He is minus ears, minus nose minus all those bodily senses but he is everywhere present as an intelligence which anyone can pick up and tune in and in order to do that he has to be everywhere SIMULTANEOUSLY.

It goes back to the remark made by a very sensitive reporter rhapsodising for his paper about the first telegraph hook-up between Boston and Washington. He wrote, "When I can say, sitting here in Boston, that Senator so and so is standing up in the house at this moment and is saying such and such then what I've evolved is a new form of consciousness." He was a little off the mark but not much. What happened was that Senator so and so was present simultaneously in Washington and Boston. With telephone, radio, TV and all electronic media it is now more widespread. These are the conditions of our very existence and it goes largely unnoticed. We are so accustomed to it that we don't notice it.

Just reflect for a second what happens as a result when your body is transcended in that manner. Firstly, you are cut off from all relation to natural law. Natural law applies to the body but you are no longer subject to it as your mind or yourself, as a disembodied intelligence, has enormously

been attacked by the Harijan women and seriously injured. His assistants were driven out. Word of the Iracas spread, and crowds of Harijans began to flock in from other villages.

Before dawn on Dec. 2, the Indian Express said, several hundred policemen surrounded the village, and the men were ordered out of their huts. The argument soon became a melee. At six in the morning, shots were fired, and two people — including a mother of four — fell dead. With the crowd in an ugly mood, the police retired — but not until their vehicles had been damaged.

In subsequent days, police patrols returned, and as late as Jan. 20 — two days after the general election was called — arrested three men. Meanwhile, a senior official came to Pipili and told the peasants that if they "co-operated," all would be forgotten. But, if not, he would send for a plane to bomb the village.

Pipili is not all that backward. It has several university graduates, a bank, a post office and a telephone. But its people decided they had no choice but to "co-operate." Out of the population of 2,761, between 400 and 500 villagers then "volunteered" to be sterilized.

R. T. Ravenholt, the virtually autonomous and untouchable director of AID's Population Office, says: "Between 1966-1972, U.S. Agency for International Development (AID) contributed approximately \$30,000,000 to India's population control efforts in the population control and research foundations, devices and supplies and teams, facilities and machines, Avenue campaigns and Model Clinics. When AID terminated its direct U.S. funds, it channeled them through international organizations such as the United Nations, the World Health Organization, the International Planned Parenthood Federation, the International Fund for Population Activities, the International Bank for Reconstruction and Development, the World Bank, and the United Nations Population Fund. This latter fiscal arrangement proved to be more efficient and effective particularly in Africa and Asia, South America and Australia which were known to be hostile to foreign domination and the 'Made in U.S.A.' label."

"India's Ghandi regime fixed quotas for doctors, teachers, drivers, tax collectors, factory managers — you bring in 40

= INNIS HERALD
WALLUP

GUERNICA EAST

last spring in the neighboring state of Haryana. I stood by a canal, on the edges of Faridabad, and a crowd of low-caste men told me of the early morning when 200 policemen arrived in trucks and announced that every male was to be sterilized.

The young men swam across the canal and hid for three days. But some 300 of the men were less lucky. A gray-haired, toothless man who looked 60 years old but could have been 15 years younger was caught on his way to work. He said, "They took us to police stations and told us we'd be sterilized. Some protested and were badly beaten. When I saw this, I decided to keep silent. They did the operation and paid me 40 rupees (about \$4.50). Then they told me to go to work."

Mud hovels

"But when I got back here" — he swept the mud hovels lining the canal with his hand — "I found most of our homes destroyed by bulldozers. The police were angry because so many of the young men had fled and they decided to teach us a lesson." Many of the huts, all low, windowless, rain-corroded structures, still lay crumbled.

Now Jagadambi Prasad Vyas, minister of state in charge of family planning under the new government, adds the details of the grim story.

"India's Ghandi regime fixed quotas for doctors, teachers, drivers, tax collectors, factory managers — you bring in 40

Randy Engel

vaster power being everywhere at once.

Natural law is bypassed. Natural Law is human scale and within human scale the only time the mind and body, or body and spirit, are separated is at death. So these electronic phenomena, in human terms, actually are FORMS OF DEATH, for human beings. They make us into things that are more than human as technologies do whether electronic or not.

CS: What is the particular effect on North Americans of the assault of these new conditions?

EM: The whole GROUND in this culture, and European culture, too, for that matter, has been pulled out from under it! The whole basis of these cultures has been PHONETIC LITERACY and INDIVIDUALISM. No more! The principle of individualism and of individual identity according to St. Thomas, as just one representative, and everybody before and after, is that of matter sided with spirit. He said "materius ignata", that is, an intersection of spirit and matter. Spirit by itself, that is a disembodied intelligence, doesn't have a private identity. And just a lump of body doesn't have a private identity, you have to have both simultaneously. Under the circumstances of today there is no possibility of private identity or individual aspirations or any of the forms of individualism that go with it. The net result is that we go Oriental just about as fast as blinking an eye. Oriental in the sense that it is the other human form or semi-human form of non-private identity culture. There is too, African and Indian. The telephone and electronic technology creates a planet of people who have no bodies. They're NOBODYS! No identity. Nobodys with no bodies.

CS: OK, the monumental architecture we seem fond of using today, the TD Centre, the Commerce Court, Fort Book, the Robarts Library . . . now these buildings would not be built without the use of electricity and especially without the use of the computer and telephone. What kinds of people are using these oversized telephone booths?

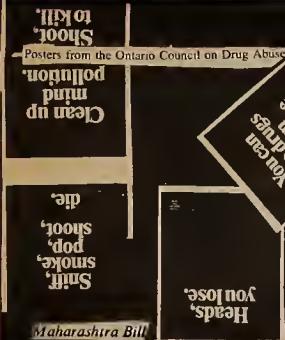
PLANET OF THE DEAD

A MEDICAL WARFARE WALLUP

IS TECHNOLOGY A DRUG?



... 'Youth' is considered simply as an abstraction — a mere natural force. For the 'Youth-politician' pure and simple 'Youth' is not a human thing at all, but something like water or wind — to drive a mill, or make electricity. — WYNDHAM LEWIS, chapter II, DOOM OF YOUTH.



If on the date the law comes into effect, a person has the prescribed number of children, he must present himself for sterilization at an approved institute within 90 days or within 180 days of the birth of the third child, or fourth when permitted. Certificates will be issued to prove the procedure has been performed.



Was this doctor educated at U. of T.? Does a U. of T. med education with its linear diagrams, paradigms, and logic lead students to believe people are machines?

EM: The relation between people and nature is just melting away, it's no longer there. How much human dignity can a zombie have? The electronic ground surround of services is RIGHT HEMISPHERE (of the brain) and it removes all individualism and that means a tribal society in which everybody is subservient. The whole culture becomes a machine, and whenever a human being willingly merges with, or joins his being to that of a machine that's the formula for death. And it is, by the way, related to narcissism because all machines are extensions of us in some way and so what you do is cut off some part of yourself and then merge with it to create a new being which isn't human.

CS: Do you mean by *human*, a wholeness?

EM: Well wholeness and also scale, yes, wholeness, so an exaggeration or distortion destroys wholeness. It destroys the figure/ground relationship, that balance or equilibrium. It's a very delicate thing, and it's at that point that things like satire come in. The absurdity has been pointed out for decades of a man in our culture who leaves home to go downtown to use the telephone. The only reason for going from one place to another physically is (for the) hardware, and 90 per cent of what we do is software. Our relation to hardware is getting slimmer every day.

You know Bucky Fuller is always touting the idea of doing more and more with less and less. Hardware is getting spread thinner and thinner and becoming more and more like soft ware. The computer for instance just translates your *whole self* into imagery with credits and so on. The computer has taken the whole monetary system and yanked it apart. The monetary system was at least originally founded on the idea of there being some relation between money in circulation and some 'hardware' somewhere. Some kind of relation, but with the computer and with credit that idea is just blasted all to pieces too. The whole thing now runs on information. You very, very seldom see money. I'm thinking of the developer or investor who borrows the use of 80 million dollars for five minutes and pays interest on it for five minutes and that sort of thing. You don't really have money. Nobody comes in with a carload of the stuff, you get a telegram. That's information.

It's war of icons. You use this information to manipulate other information and moving information creates wealth, for the people who do it right. Lets say you're 10 million short on a deal so you borrow the 10 million for 20 minutes, you close the deal, and you go close another deal, and you've not got 15 million. You give back the 10 and you're 5 ahead or 5 behind if it went wrong. Thats the kind of finance that the computer makes possible, you can have an enormous amount of money for a very short amount of time, which gives you a lot of pressure and power you can bring to bear... But that not money! That not human either.

to break the barrier of fear

Anxiety, agitation and apprehension are the greatest enemies to cooperation between doctor and little patients. Valium Roche, well known for its ability to reduce anxiety, is now available in suspension form.

For Summary of Product Characteristics, see back cover.

Valium Roche is indicated for the treatment of anxiety, tension, insomnia, depression, restlessness, panic attacks, and the side effects of lack of sedatives.

In addition, Valium Roche is indicated for the treatment of convulsive disorders, and for the prevention of convulsions due to barbiturate withdrawal.

Other indications include the treatment of hypertension, and the prevention of physical convulsions in response to certain drugs.

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PLANET OF THE DEAD

EVERY HOME IN WESTERN CULTURE WITH A RADIO, TV, OR TELEPHONE IS A SCHOOL FOR TERRORISM THIS FACT HAS NOTHING WHATSOEVER TO DO WITH THE CONTENT OF THESE MEDIA. THERE IS NO OFF SWITCH FOR ELECTRONIC MEDIA.

ELECTRONIC TRIBAL MAN



IS A DISCARCULATE BEING

Today all his instincts are no longer of any use. They will turn in the alarms when things are going wrong, but the alarms don't compute. An example is a guy goes to a zoo and sees a lion. All the alarm bells in the nervous system are ringing though the lion is behind bars. The man is safe. But on the other hand, the body's alarm bells are ringing but it is all useless and beside the point. And that is just one example. He says all of our technologies and tools have done this. Now that is getting pretty basic, but it is an angle of explanation. And it points out that there is somewhere a human scale. There is a point beyond which you cease to be a human being and you become a monster. An example is the guy who walks into the sleepy little Mexican village in 1820 with a great big 45 on his hip. Nobody in the village has ever seen a 45, or know what it is. This man pulls out his hand and it goes boom and a whole lot of things fall over dead. That is not a human being, that is a tank. And that is obvious. Everybody recognizes this and they say "ah that is just a figure of speech" but it is also true. A guy who is even momentarily part man and part 45 caliber revolver is not a human being at that moment.

Wyndam Lewis' principle was very simple. He said, The well adjusted man is a robot. A man paddling a canoe has to be in complete sympathy with the canoe, he can't jump up and down etc., or a man fiddling on a typewriter, or driving a car or any of hundreds of things is NOT A HUMAN. He is part man, part car, part man, part canoe. He is well adjusted to the rest of him going NUMB. Only part of him is alive. You get this with people who talk about driving race cars. They send their nerves out and they can feel every wheel, every inch of the tires, every piece of the car, etc. They are married to it. This man is mostly CHROME STEEL. But he is not a man! He ceases to be anything. He has no sex, he has no identity, he is just a hunk of machinery. Somewhere there is a ghost in the machine, there is a mind in there somewhere, but it is not the most important part of it. He is no longer human. HE IS DEAD. THAT'S DEATH. THAT IS DEATH! ... to this humanity and what else is there to die?

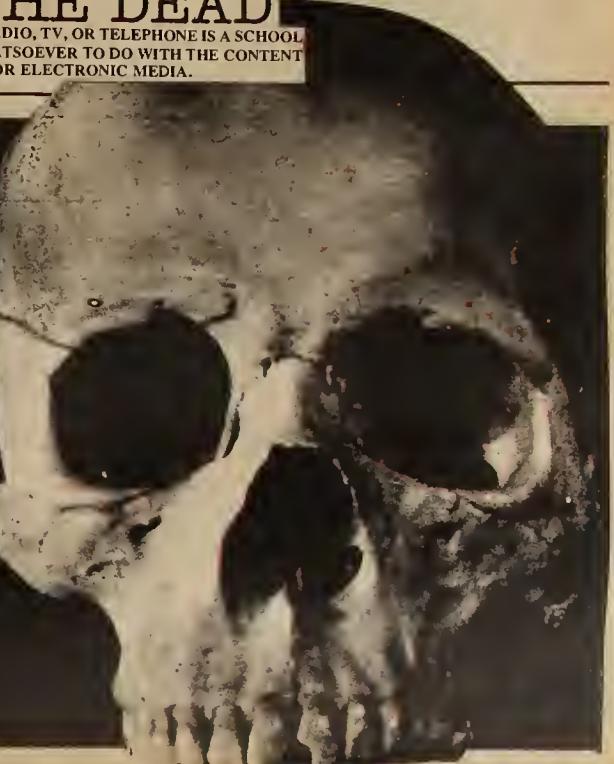
CS: So it is the planet of the DEAD.

EM: Yes. Now this doesn't mean we should all go native, or dump it all and go and live in the green belt areas because for one thing there is a snowstorm coming tomorrow and I for one intend to stay warm right here and keep on painting this baseboard.

Simmions made another nice point: that along about the time of tool invention, ART appeared and started to work as a compensatory mechanism to needle people into noticing that something had happened. A COINTERBALANCING. Art, he thought, was a way of counterbalancing. So the guy with a 45 on his hip or the guy driving a car isn't human all right, but something has to be done to his perceptions to keep him in mind of the fact that he is not himself when he is doing those things.

Art doesn't go directly at things, it comes at you sideways. It goes to work on your perceptions and your sensibilities and could give a damn less what you are thinking about, your concepts or your ideas. But it does somehow seem to preserve a balance among the sensibilities, so that when you do, say, marry a machine, you are at least, at first, going to be aware of the fact.

CS: What about the difference between electronic and mechanical machines?



EM: The mechanical machines at least went slower. That was the only advantage to them. They were slow and cumbersome and hardware oriented. A great boo-boo was made with the technology of phonetic literacy back in Greece. It gave us private identity and we have come to think of a private identity as particularly human.

Phonetic literacy caused a huge imbalance in the hemispheres of the brain. It caused one to take over and shut the other down. The left hemisphere becomes dominant to people like us who have been using the phonetic alphabet for 2400 years now. Julian Jaynes in his book, "The Origin of Consciousness in the Breakdown of the Bicameral Mind" has it that when both hemispheres are operating, or when you are in a right hemisphere mode, you are just a robot listening to 'inner voices' for orders. There is probably something to that, but you can push the left hemisphere so far that you are a robot tool.

CS: Hasn't this society already done that?

EM: Oh yes, and doing it all the time. By being a robot of course you are NOT RESPONSIBLE. As long as you can say something like "Radio is neither good nor bad in itself, but it is the messages that you use it to carry that say whether it is good or bad." So if you are carrying gospel hour and so on, then it's good providing you are carrying it to people you feel need propagandizing, but if you are carrying hate literature and stuff on radio then it's bad." BUT ALL THAT IS HOGWASH! As long as you talk that way you are not responsible! You are not looking at the situation. You are just talking of what you are doing without regard to radio technology itself and its EFFECTS.

The death thing and narcissism needs looking into. There is a whole chapter in "Understanding Media" on the gadget lover as narcissist, beginning with the idea, and it's a thoroughly defenceable one, that all of our technologies are extensions of ourselves. So the person who loves gadgets has got lots of little bits of himself cut off, amputated, extended out. He surrounds himself with them, with bits of himself, he loves himself. He takes a bath in himself. It's narcissism. It's a different thing from the guy who specializes in just one thing, one part of himself, that's power tripping. Specialism was originally power, and still remains power. It gives you an enormous amount of power. In an oral, third world society nothing can ever be done except extremely slowly and extremely painfully because of the very delicate web of loyalties and pressures and levels of decision and responsibilities and indebtedness that even a sneeze incurs. So if you want to do something like put up a building or build a TV station, it would take years to meander through all the proper channels of the tribe. But if you are an INDIVIDUAL and don't consider yourself a part of that web of interlocking loyalties and debts then you just cut right across it and go ahead and do it. It gives you enormous power.

CS: That's the way we've always done things here.

EM: But we're moving in that other direction fast. That's one thing that ecology has brought out very clearly — that is that corporate or tribal sensibility, the GROUND as having some dignity.

Eric has asked me to put a disclaimer in saying that most of this information is in UNDERSTANDING MEDIA and that he is not to be credited with it. — ED

INNIS CUTBACKS

We, the students and staff of Innis College, wish to express our grave concern about the erosion of our college's unique, innovative, interdisciplinary and highly successful academic program. If cutbacks are allowed to happen, we will lose up to three full courses, a number of sections in other courses, and 10 per cent of our teaching staff. The situation at Innis will not improve. We are faced with at least two more years of the same. The budget will be slashed by 20 per cent. This will seriously threaten the existence of Innis College as we know it.

We are equally concerned about the hardships that the proposed changes in the Ontario Student Aid Programme will impose on present and future students in the college. These changes will also have deterrent effects on prospective students from low-income and minority backgrounds.

Finally, we are concerned about the other effects of government cutbacks on the university community — on the library system, on student services and on the jobs, wages and working conditions of university employees.

It is imperative that the quality of education at Innis College be maintained and improved, and not be sacrificed on the altar of economic expediency. To achieve this goal, the program of Innis College must be protected. For this reason, we urge all students and staff at Innis College, and students attending Innis courses, to oppose the cutbacks.

We ask all concerned students and staff of Innis College to sign the petition against cutbacks at the College.

**Ad-Hoc Committee vs. Cutbacks at Innis College
and
Innis College Student Council**

PETITION MAY BE SIGNED IN ICSS OFFICE



ANTI-ENVIRONMENT IN REVIEW

It was funny though, just as I walked in the door Paul was going back into the office. I wanted to take Bur in with me, he's a good dog if you slap him and tell him to sit in the corner, but I guess it's against the rules for a dog to apply for welfare. He had to stay in the waiting hallway. It wasn't as busy as earlier in the day when I went in to get my number.

The welfare office is called upstairs because you have to push past a stairway full of people just sitting, very patiently, on the railing. On a hot day they sit very quietly, not wanting to make it any hotter. I don't know why they don't wait in the park. The last time I was here I gave them some suggestions for improvement but they just laughed saying that my perception was very good, I took home a xerox copy of my report, but since then I've learned to make carbon copies of everything I write. .

I stole a whole bunch of second sheets from the SAC office while back and I'm putting them to good use. I stole the paper from when I worked as a printer. I should have stolen a wider variety of papers but who cares anyway, it's only writing.

They have the original somewhere in the welfare office, I asked them to black out my name, Paul wanted to show it around the office. Actually it was a subtle request for a job. I'd be glad to fix up the office to make it more comfortable, but everyone seems to be satisfied with drinking fountains that don't work, lack of amenities, the long waiting and the heat.

So Burton waited in the waiting room and sniffed around a best he could. He liked to look out the back window, I don't know what he saw there. I came back out and told him to sit with me. He was a bit upset because there was wall-to-wall cigarette butts but I made him lie down anyway. Dumb dog.

One time I got him to sit down on the white line on Beverley street as we were crossing it. He does anything I tell him for some reason. He likes to wander about the city and he can sniff around, take a shit and chase birds and squirrels and I don't mind.

Peter and Pam have to be more strict since when he gets into trouble, the police chase after you with law suits. They actually have a law against getting laid. Canine paternity suit.

They're trying to enforce a law against taking a shit now, the papers are full of ads for "pooper schopers". I'll be fucked if I'm going to carry around a shovel. It's enough trouble to carry around a chain. I forgot the chain on Thursday, but when Burton's with me he can only run away to home, so he sticks close.

Bur was being looked after by Pam's cousin, and I wanted to see her again but she wasn't in. Pam and Peter went to Ottawa on Peter's motorcycle and Pam's cousin was babysitting, she had chained him up outside the SAC office when I went by to borrow a buck and see Pam's cousin, but I couldn't find her and Bur just left with me.

After I had finished at Harveys, I went home by way of Pam's place. No one was home so I left him, paws on the porch, saying goodbye with a lonely expression. Dumb dog, he's more trouble than he's worth. He just got cured of an ear infection. Peter and I went to pick him up from the vets last Tuesday, the day of the Transition Year Policy committee meeting.

The Tuesday meeting of TYP was just awful. They have a policy committee that could expire at the stroke of a pen and they sit around proving that death would be the best course of action. The were worried about the mental health of the students since it was evident that students, from the socio-economic

background catered to by TYP, are against the main stream of white ass having trouble adjusting to getting liberal sentiment. In any event I lost up in the morning and going to bed at the job.

It occurs to me that the people at the U of T bulletin, since Tuesday, the problems of other people that they date of the meeting. Tuesday was an can't keep their own ship very neat, interesting day all around. It started on Monday, when I was talking to problem and they don't seem to be Jay trying to convince her to go to a dealing with it. I think I have a problem meeting on Academic affairs, but as lem that they haven't dealt with be usual she was dreaming about fore. I hit her on the ass. Anyway, Thursday night, which went to the meeting by myself, is hard to remember, was one of She only wants me for my sales those down nights when you can't money, but I never make any profit, get to sleep but you're so tired that and I owe Jane about \$200 including every small noise and every small the interest and I don't have enough light is another source of information to give her, and yet I invested fifty to be dealt with. I wash, shave, bucks from my third welfare cheque wish my hair was cut, that's what I in more dope. What a dope. I had wanted from Paul but he only gave eight bucks left, with which I got a ten men bucks, showers are good for haircut and some magazines to read you but they are not quite like a bath, in the barber shop. I wrote about Buzz buzz buzz at infinitum.

My shit list isn't very long. But I never seem to hear from the people on it. They find a way to fuck up. I think one of them is a police agent. I still groggy I conjure up a trip to Dominion stores to cash my cheque, but they have rules too. I don't want to walk all the way back to see Norris Lee at the Rochdale bank so I go to the bank of something else to cash the cheque. Cheques and banks are funny. I think that the Dominion store rules are the easiest to take. You have to register with them and two weeks later get a card to cash cheques. I'll xerox off a copy of this shit and use it as an application form with them. I bank at Dominion but I shop at the left bank. Buzz buzz buzz.

In any event TYP died one week later. I took Bur there but it was too late to do anything. The editorials in the store and sun had succeeded in their attempts to drag all the tally party faithfuls to the meeting to vote. Okay I'm awake now, what to do, as John Evans and several others how to spend my money. Breakfast told them to do. I didn't count the at the Riviera sounds good. I was at yes votes, they didn't matter. I the real riviera once but that's noticed that John O'Donohue voted another story, which I might as well

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tell. It was 1963, they call it the cote d'azur and it's great, at least it was, if only I could go back. I was contemplating staying there and not returning to engineering at Waterloo, but who was I supposed to ask for service. I was in England for a week and in London for two days. I saw Cleopatra, How the West Was Won, Freud, Billy Liar, and the Great Escape. I saw Rock Hudson dubbed in French with Rod Taylor, PT 109, 10 seconds to go by Robert Aldrich, with Dutch subtitles.

I almost died in train tunnel between Nice and Monaco. It was pitch black, and the train was coming. I dove into the Mediterranean and hurt my leg. I gambled at the casinos at Monte Carlo ate pizza and spaghetti in Italy. My luggage was a bag my car was my thumb and I never stayed in a hotel once during my week on the riviera. On the way back to Paris I ended up in the french Alps looking at the stars from 1000 meters up. It was fucking cold and I walked all night to keep warm. I saw it all and perhaps when my \$100,000 comes in I'll go back and get some postcards, maybe. But there was a stone in the pizza and it's a bummer walking backwards in the land of the Odyssey.

The Riviera restaurant is a little different. But it's great anyway. It's a cheap restaurant that serves booze. They have a big picture window just right for people watchers. There are many singles there but it's not a singles bar. Most of my university buddies like the quick food places, sometimes going so far as Picken Chicken, where you get to sit down. They don't go to the Riviera and that's good for me. It's a place to eat breakfast and to read the morning newspaper.

Mike Edwards



BEST ACTOR IN A TOTALLY DISCONTINUOUS ROLE.

A SPECIAL SECTION OF SOME OF THE RECENT WORK OF MARSHALL McLUHAN

- (1) A CONVERSATION BETWEEN MARSHALL McLUHAN AND HARLEY PARKER (1973) A discussion of their book "Through the Vanishing Point", this is the first time it has been in print.
 (2) A 1977 article, Laws of the Media, first published in June 1977.
 (3) A 1977 article written with Bob Logan titled Alphabet, Mother of Invention. First published in 'et cetera' December 1977.
 (4) A 1978 article about television.

PREAMBLE: MARSHALL McLUHAN AS SHERLOCK HOLMES SUPER-DETECTIVE

Dr McLuhan as Sherlock Holmes? Marshall McLuhan has on occasion referred to himself as just that character. Snapping and sifting through the ages of man, constantly observing what it is that man is doing or what it is that he did and like Sherlock Holmes coming up with the most outrageous and accurate perceptions.

McLuhan has no opinions, no personal ideology. He is an observer and a critic, to extract from his observations knowledge on man. Whether that knowledge is a bundle of sensory or written language or the spoken word, bricks or blocks, or radio or TV, all has its effects on people, because, he says... they are man made. At the same time they are extensions of ourselves. Extensions of the human body. By probing what we do and how we do it we might generate some understanding of language.

Nature he says is "impersonal", it is the effects of man's made objects, artifacts, tools and technologies, all called MEDIA that determine the space and often dictate and indeed can force us to act.

It may be here the artist is in the probe, the observer, the person who shakes things and brings them to the surface, the ground, the effects, the space, the real and accurate image of the space of the times. Poet Painter and Musician work with space, and so too man's relation to that space. Space is the tool of the artist, acoustic space and visual space and/or the millions of shades of both. Acoustic and visual does not just mean something you can hear and something you can see, in this context. Rather the words "acoustic" and "visual" define two distinct worlds, two universes, the two hemispheres of the brain, the right being acoustic and the left visual.

Man's perception is a play and interplay between these two uni-verses, these two hemispheres and it is the artists, the poets, the painters, and the musicians who have reconciled the interface or sometimes lack of it. Most present their work in the space manifesting itself at the time because of rhythmic EFFECTS on people. Then there are some like William Blake who refuse to follow simply a trend. AN EXPLANATION, Visual space is truly linear, acoustic space is collage. Visual space is "reality", the real thing is "representative" painting (for example), acoustic space has many of the "visual" elements pulled out — i.e., a Picasso. Acoustic space is a Politics. Visual space is a Kien Dandy. With some magic realism when the visual definition of the content is raised to the proper degree it

becomes almost in another world letting in rooms. Visual space is perceptible the draughting board world of the logical connection. Acoustic space is the SENSE Matrix pattern established by the brain. Acoustic space is the MEDIUM. ACOUTIC SPACE AND VISUAL SPACE are elements that communicate in painting, poetry or music regardless of the content. None else has spoken of these spaces as so important throughout the arts except Dr. McLuhan. Yet, individual artists such as Georges Braque have analyzed their own work in similar terms ("I began to concentrate on still-lifes, because in the still-life I have always had to touch things and not merely see them. It was this space that particularly interested me, for it was a space which I could measure and measure from the object whereas in visual space you measure the distance separating things from each other. This is what led me, long ago, from landscape to still-life"; the writings of Georges Braque in "The Art of Georges Braque" by Edwin Mullins). Although this definition is questionable, (at least in English translation) in tactile space the viewer is participant and not distant from the work and the tactile audio is a space in which the interval, "separating things", is gauged. Yet it shows Braque was thinking in similarities of visual and tactile space. But these spaces exist in writing too, needless to say, these spaces are in the literature.

Music and graphics could not have been done without visual assistance of Elmendorf. The musical notes were too chosen and did not appear here to "convince" with the painting and poetry, in a match up serve. Rather, the music playing in the background while Dr. McLuhan and Harley Parker are peaking "echoes" the SPACE and the SPACES of the paintings and poetry being discussed. This is quite a different exercise than simply a match up of "perceived pieces", which would be conceptualizing or theory.

The conversation, paintings, poetry, and music, is here offered as what it was meant to be. PERCEPTION OF SPACE IN PAINTING POETRY AND MUSIC — a journey THROUGH THE VANISHING POINT. With the addition of music, this is a journey never before attempted in print.

Though the Vanishing Point is 267 pages wherein which is contained commentary and comment in 49 Units. Each Unit in the book is about 1 page and contains a painting and a poem representing or depicting somewhat equal types of Acoustic space in Visual space or combinations of both. The music was chosen to be sympathetic with the spaces of these units of painting & poetry therefore, what concerns the reader here is a really complex chat about the cultures of mankind from the caves of Altamira to the works of Jackson Pollock, plus poetry and music simultaneously. 19 units of the book are discussed, repeated here in 20 different species.

Printed on a very minute format visual space, a graph to visualize the structure of the convolution has been prepared below stating information about the music, the Unit number and page number etc. in Through the Vanishing Point.

In a journey through time, 10 in 15,000 years inside the spaces man and of art. The content of the painting, poem or piece of music is of no consequence to the SPACE. Spaces determined by the how, not the what. Although the what can often be interesting.

If the real medium of the art is SPACE, then it means it is true, the place coined on the air, on CBC radio in 1957, by the man, Marshall McLuhan — THE MEDIUM IS THE MESSAGE.

Carl Schafe

MARSHALL McLUHAN AND HARLEY PARKER IN CONVERSATION THE STATE OF THE ART ON ART CRITICISM

In the article that follows, Dr. McLuhan as a cultural Sherlock Holmes and Harley Parker, (A Tomomi Artist) as perhaps an able Watson descends pages from their book "THROUGH THE VANISHING POINT: Space In Poetry And Painting" It was first released in 1969 as the 37th volume of the WORLD PERSPECTIVES-series, edited by Ruth Nanda Anshen

The conversation below took place in the summer of 1973 at the Centre for Culture and Technology here at the University of Toronto. Professor Derrick de Kerchove also chose to record much for the taping.

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MARSHALL McLUHAN and HARLEY PARKER

space in poetry and painting



WORLD PERSPECTIVES
edited by
Ruth Nanda Anshen

THE STATE OF THE ART ON ART

PAINTER/PAINTING	VERSE/POET	MUSIC/COMPOSER/PLAYERS	IN T.T.V.P.
1. Cave Drawing Altamira Spain	Anamorphosis, utilized, from the Eskimo Volume Ancrea	La Gracile by Kenneth Bayle	ONE pg. 54
2. Chinese character, meaning "speech"	Hailay by Ezra Pound	The Mirrored Mandarin Suite by Bela Bartok, London Symphony	TWO pg. 38
3. Greek vase	ODS 120 a Grecian Vase by John Keats	Alzara (Carmelite) Alberto Corra traditional performed by Luis Alcalais	THREE pg. 42
4. Relief fragment, ROYAL N. India 1st C. AD	Byzantium by W.H. Auden	Morning Raga, Traditional Music of India played by United Asia Akbar Khan & Pandit Ravi Lal	FOUR pg. 46
5. Bruegel Crucifix Ireland	Bishop Andrew's Exegesis also work of Bishop John Eliot	Cante Jondo, Traditional Music of Andalucia (south of Spain) performed by Pepe de la Mariana & Pepe de Almadén	FIVE pg. 50
6. St. Barnabas, with a manuscript 1st C. AD	Same as above.	Mass Quadrille: For Four Voices by Tomas Luis de Victoria Perf by Los Cuatros de St. Isidore Dir R.P. Emilio Martin	FIVE pg. 50
7. Persian Manuscript painting	Kutub of Omar Khayyam Iran	Fringing Raga, Traditional Music of India Perf by Suresh No. 4 above	SIX pg. 54
8. Annunciation by Duccio	The Canterbury Tales	Medieval Te Deum, Asymmetrie 14th C.	SEVEN pg. 58
9. February by Paul Delorme	Shakespeare, Song From Unite's Labour's Lost	Medieval Instrumental Anonymus, 12th C.	EIGHT pg. 60
10. The calling of St. Matthew by Caravaggio	The Collier by George Herbert	Sonata "La Bionca" Giovanni Foresti, THF Kapp Symphonietta	SEVENTEEN pg. 96
11. Still life, a glass with a mirror by George de la Tour	The Revenant Act Tragedy by Cyril Tourneur Act III Scene V	Conciere Dichi Melodram by J.S. Bach performed by Helmut Walcha The Philharmonia London	SEVENTEEN pg. 100
12. Self-Portrait by Rembrandt	Sonnet 71 Shakespeare	Tocata in G Minor by Alexandre Scriabin performed by Igor Repin	EIGHTEEN pg. 104
13. Perfect Distortion by Warhol	The Rape of the Lock by Alexander Pope	Sinfonia R. Schumann	ONE SET pg. 112
14. Ceiling Fresco of the Universal by Tiepolo	Paradise Lost by Milton Book III	Adokos the Priest Coronation Anthems by G.F. Handel	TWENTY pg. 116
15. The Eyes by William Blake	The Tyger by William Blake	L'Orfeo R.A.I. by Pierre Schaeffer	TWENTY-SEVEN pg. 140
16. Big Room Eyes, 8.2.2000, by Leonard Illustration by Lewis Carroll	The Bandwidth Test by Carroll	Same as above	THIRTY-THREE pg. 164
17. Big Room Eyes, 8.2.2000, by Leonard Illustration by Lewis Carroll	Test by Carroll now in print from e-able type	Same as above	THIRTY-THREE pg. 172
18. The Dream by Henri Rousseau	After the Flood by Arthur Rimbaud	Same as above	THIRTY-FIVE pg. 172
19. La Grand Jatte by George Seurat	Das Neustadt by Edward Stanley Hopkins	Composition for Harpsichord by Malcolm Arnold	THIRTY-SEVEN pg. 180
20. DRAWING by Saul Steinberg	First Families, More Over by Ogden Nash	Vision Synthesizer by Eaton	FOURTY-TWO pg. 200
21. Ted Nation's Fire Jackson Park Rock	A Unseen Island of the Mind by Lawrence Ferlinghetti	Electronic by Kenneth Bayle	FOURTY-SEVEN pg. 220

DR. MARSHALL
McLUHAN

DR.
HARLEY
PARKER

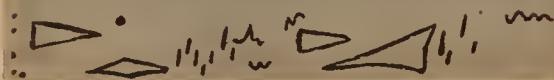
MARSHALL McLUHAN AND HARLEY PARKER IN CONVERSATION



BISON, ALTAMIRA CAVES, SPAIN. The American Museum of Natural History, New York

Altamira painting

(1) MUSIC: Fade in fade out... vibes... wood sounds, primitive, pulsating



HP: This is a painting from the caves in Altamira, Spain. It comes from a pre-literate culture. It's been variously dated at many thousands of years B.C., and perhaps a most important thing to note about it is the profile image. This type of image occurs in all pre-literate cultures. The emphasis is on the bounding line. This image does not exist in any background, nor does it exist in what we now regard as three-dimensional spaces.

MM: It is a figure without a ground which gives it symbolic character.

HP: Many of these images were made not to be seen at all! They were a form of invocation or a prayer.

MM: A kind of voodoo to encourage the hunter in his activity of encountering the beast. The idea of the bounding line brings strongly to mind the fact of touch and resonance — the audible/tactile dimension.

HP: The animal is drawn as it would be known from many points of view through a period of time, as it is known totally through all the senses. There is though, a bias upon touch.

MM: The sense of smell? — it doesn't come through — not on the painting. Yet it would have been tremendously important to the hunter and to the animal. One of the features of the bounding line appears in the hoof at the bottom right. Presented this way, it is almost like a Chinese ideogram without connections, with just intervals. This will come up again and again when we are dealing with the sense of touch. The sense of touch is the space of the resonant interval. The space between, the gap, is where the action is.

HP: One can easily imagine that in the world of the blind, where he is so dependent upon touch, that the real moment of truth as it were, lies between touching one thing and then the next because there is no anticipation.

MM: There is the strange thing too about touch, there is no upside down to touch. And there is no upside down in Eskimo art, and there is no upside down for the small child. Whether he is drawing or looking at a picture. Until he learns to read and write there is no upside down.

HP: In the caves there is no upside down.

MM: No. The medium of photography has changed the nature of these pictures beyond all recognition because they never appear on any flat surface. They never appear vertically. And most of them are found hidden under ledges of rock, painted totally out of sight.

The Eskimo can draw underneath the table just as readily as on top. It makes no difference whether he sees what he is doing.

HP: It is very intimately connected with the kinetic sense and his sense of touch. He is drawing by touch and kinetics. Not by vision!

MM: The child doesn't hesitate to go right over the edge of the paper in his drawings. It makes no difference to him.

HP: So the business of putting all these images from the caves into photo books is to make a kind of art gallery out of them, which they never were.

MM: The photograph has changed our image of these cave painters. The flat image (two dimensional) is not really non visual, but it is very intensely tactile. This came back to us in recent times, with Picasso and with the flat cubist images.

HP: The cubist's images were called multi-locationalism which simply meant that you made images of an object as you looked at it from many positions.

MM: Or you felt it. The inside and outside of the same object.

The Guernica painting of Picasso is of course very close to the 'Altamira' we have in front of us.

The music we are listening to by the way, is related to this kind of space, and we are going to be using different sorts of music as we move through the different periods. This kind of music composed by Francois Bayle is a kind of two-dimensional music. It's flat too.

Acoustic space in which the tribal man or the hunter lived, had many dimensions, almost 360 degrees as if he lived in a resonating sphere of which he was the centre and where the margins were just anywhere.

HP: There is no line of melody in this kind of music.

MM: No melodic line, no connections.

In this kind of painting there is no connection at all of anything with anything because it is basically acoustic, resonant and tactile. That's why there is no background needed for this sort of object. There is a poem from the Eskimo volume ANERCA translated by Edward Carpenter which has many of the verbal effects that relate to the visual world of the cave painter. One of them goes like this . . . (Dr. McLuhan reads):

Beast of the Sea,
Come and offer yourself in the dear early morning.
Great sea sends me drifting — moves me
Weed in a river am f
Great nature sends me drifting — moves me
Moves my inward parts with joy
The lands around my dwelling are more beautiful
When it is given me to see faces I have never seen before
All is more beautiful
All is more beautiful
And life is thankfulness.
These guests of mine
Make my house grand.

The feeling in these poems is as if the person speaking were simply moving with the lines of force in nature itself. The pre-literate man had a kind of aesthetic infallibility by simply allowing himself to surf on the forms of nature instead of classifying, categorizing, and adopting a fixed point of view towards them, he just allowed himself to sweep and swing along with them.

HP: He did not feel any separation between himself and nature. Nature was not something he got back from and looked at; in other words, nature was very much a part of him.

MM: The Thaïlander has a phrase when he wants to express total knowledge of something he says, "I know it like a snake swimming in water." And you have in these cave paintings, and in the poetry of the Eskimo, and of course many other forms of pre-literate poetry, you have this sense of just a snake swimming in water, undulating easily and naturally with the lines of force of the given poem.

(ABOVE SECTION OF THIS ARTICLE TYPESET IN 10 POINT SOUVENIR LIGHT)



Chinese ideogram

(2) MUSIC: Pentatonic scale, Eastern sounding dissonant intervals, thin piercing oboe sounds... silence... like a mutant "event". 1/4 tones etc.

MM: The Chinese ideogram is a form that has become part of Western decorative motif and design. The basic feature of it, as you see it here in this classic image, is interval. The Chinese paints and draws by spaces and by empty intervals.

HP: I was reading a commentary by a Western art critic on Chinese painting referring to the blank canvas which to the Chinese is anything but blank! . . .

MM: It is the most eloquent and the most resonant sort of world for the highly trained.

Remember the recent Nixon visit to Peking? They stopped at an all-night department store, and at one of the counters they saw a Chinese holding a thermos bottle to his ear. One of the party said, "Ask the interpreter to find out what he is doing?" The interpreter found out that the man was testing the thermos bottle for quality! Now, to a Chinese the appearance of the thing is very secondary, it is the way it sounds and resonates. "A Chinese jar still moves perpetually in its stillness," says Eliot in Four Quartets . . . To a Chinese, the jar is authentic, integral, and high quality, if it resonates properly when he holds it in his hand. The test of quality is not visual to these people. It is a world of touch and resonance.

HP: This is the fact that has been so downgraded in our society . . . these various other senses . . . we depend so entirely on the visual for "proof of" — "seeing is believing" is our primary quotation on the matter.

MM: The world of the Chinese ideogram has had a profound influence on western poetry for example, and we might illustrate that from the work of Ezra Pound . . .

"The apparition of these faces in a crowd
Petals on a wet black bough"

This little Haiku or two line poem took Pound a long time to adjust to the perfection he wished. His object was to capture his awareness of a group, a crowd of people in a Parisian metro, underground, and to see so many laces this crowd underground — he likened to petals on a black bough. But there is the interplay between the two situations. One, the laces and the underground. Two, this natural seen object — bough, black, black, wet with (white) petals. A kind of carefully spaced world of components with intervals.

The music of Bartok — the Mandarin Suite — that we are listening to is strangely apt to illustrate many of the intervals and spaces between the poem and the elements in the ideogram.

HP: Yes, I suppose we can't stress too much this quality of the interval — the tact that the action is there!

MM: The basic feature of modern quantum mechanics according to Heisenberg and Linus Pauling (in The Nature of the Chemical Bond) — they assert that the actual relation between particles is one of resonant Interval. That there are no connections whatever in matter. So the Chinese had hit upon this principle long ago. The world of the western assembly line has intervals only by accident. The intent is to connect everything to everything in a single linear structure. Now the problem of the Chinese in our time is, as they acquire western technology, how they are going to relate their resonant world to a merely visual, linear world which we are offering them? It is going to create a great crisis in their culture. We have already faced this crisis in our culture by importing Chinese and Japanese art and oriental art in great quantity. But the principle of the Haiku — their favourite form of poem, both Japanese and Chinese, is again no story line, just a group of components carefully intervalled. The idea of Japanese flower arrangement is not to bunch flowers together and stick them in a vase, but to space them very carefully.

HP: There is that lovely quotation, "a Japanese wife never quarrels with her husband, she merely re-arranges the flowers."

MM: It is something that we would understand very little.

The alphabet is spoken of as "the all for a bit" by James Joyce in Finnegans Wake . . . our world of fragmentation is not the world of the interval at all. The visual world is strangely enough the world of the connection. The phonetic alphabet translates the audible into the visual minus any meaning at all. This is the "allofabit". You take the totality of resonant form and translate it into a single bit of visual organization of space — and we call it a letter of the alphabet. Now Joyce said this is the technique of "all for a bit" and it means that the alphabetic cultures sacrifice an enormous amount of country life. We pay this price for our efficiency. We have thrown away a great deal the Chinese, for example, have hung onto through their ideogram.

HP: It's interesting to notice that Chinese food, for example, has this quality of nut against lettuce against this against that — a great concern with tactility in . . . tasting . . .

MM: Textures.

HP: Yes, textures. It is gradually coming back into our own society now.

MM: If we would deal with our letters as if they were art forms, then we would begin to move back into the ideographic world, but ordinarily we do not regard the letters of the alphabet as anything but neutral.

HP: In Philadelphia recently a group of children who rebelled at learning to read English, were taught to read English through Chinese characters. They automatically assigned English meanings to Chinese characters, and went into this with great enthusiasm. They had a vocabulary of something like 80 words in a week! Then they began to write English in Chinese characters. This is the power of the ideogram.

MM: The joy of translating the merely neutral meanings of letters into these complex pictures is like a comic strip. The ideogram is a complex of many factors and it's almost like a comic book image.

HP: And it pushes therefore very close to the child's life. The ideogram is very close to the child.

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THE KILLING OF THE WORKERS (KYKLOS VASE), LEFT SIDE. STAATLICHE MUSEEN, BERLIN

Greek vase

(3) MUSIC: Modal flute, no cadence, ends on an upbeat.



HP: In this Greek vase, as was pointed out in the cave painting, the emphasis is on the profile view of things, which comes from the world of touch. This stress on bounding line. The Greeks at this point in their history, are beginning to move into the visual world, but there is still tremendous interest on interval relationships.

MM: The very form of the vase favours a kind of continuity, strongly suggestive of a story line.

HP: On the other hand, there is no beginning and no end — the music goes round and round.

MM: The nature of the vase itself, in this case, probably a utility (multi-purpose) object, favours the tactile bounding line very much. One feature about illustration and decoration, in iconic character, where bounding lines are dominant, is that you can touch and handle the icon.

HP: Just as in the cave drawing. They exist against no pictorial ground of any kind.

MM: The interval — between the figures — is all important.

HP: And very, very carefully designed incidentally. The relationship of these various lines, one to another, in terms of tension is very important. Another thing is direction, which the Greeks are becoming aware of in terms of the direction in which the figures are pointing.

MM: The leading figure is pointing an arrow and drawing a bow, which raises their other sensory factor — the kinetic feature of the muscles. The posture of the body itself at any time conceals this musculature. The attitudes of the body convey the idea of inner tension. And so the very posture of these bodies is eloquent of inner life.

HP: . . . in Greek art you can spot the point at which the leg moves. First there is the old hierachic structure in which the body is totally immovable with the feet close together — you know — very, very static (iconic) — and suddenly a foot moves forward . . . (Harly's reference to "direction" here refers to the new realism/visual and specialist influence of the phonetic alphabet on Greek art at this time. "Direction" is by definition a specialized activity — an effect of phonetica; a lessening of the holistic iconic thrust. — Ed.)

MM: The leading figure here appears to be part of some ritual procession or dance, but notice his leg position. It's suggestive of immediate arrest. Almost a photographic arrest of motion. There's a great deal of verisimilitude and realism in this type of thing which is totally alien to primitive art. The visual quality comes in with realism in the history of art. The matching of the outer world with the made object. It's interesting to watch how the poems of Keats on the Grecian Urn tries to cope with a similar sort of image in verbal form. He too is witnessing or observing a ritual group of figures. (Dr. McLuhan reads . . .)

Thou still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone;
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning ne'er the goal—yet, do not grieve,
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

. . . The South American folk music that we have been using as background for this Greek vase, is a neutral, almost Musak form.

HP: Yes, as subject matter it often occurs on Greek vases; minstrels playing flutes and so on. You could almost imagine this music coming from such a source.

MM: Keats had been looking at a vase on which this had happened.

HP: Keats is trying to translate this oral world into the visual one of his time.

MM: He's trying to put a story line on the vase. He is also aware though, that one of the most magical features of the vase is silence. "Heard melodies are sweet, but those unheard are sweeter." He was instinctively reaching for this quality of the interval where silence itself is eloquent.

HP: There is an easy ability on his part to take a slice of time and seize it, and hold it.

MM: . . . He gives a certain immortality to the figures as it were, he says, "Thou canst not leave thyself, nor ever can those trees be bare." This idea of the eternity of the art form is a new sense.

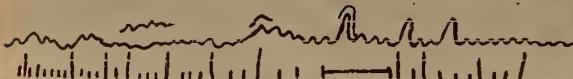
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SCENE FROM THE LIFE OF BUDDHA (RELIEF FRAGMENT). Royal Ontario Museum, University of Toronto

Gandhara

(4) MUSIC: Typical Darabuki membrane and string instrument



HP: This art of Gandhara comes from what we now call Pakistan. Here is found the influence of the Greco-Roman world upon the art of India. It is a very interesting thing to note, throughout this whole era of Pakistani art, the effects of the Western world. Notice for example, psychological connectives between figures — a greater interest in story telling. An illustrative instead of an iconic mode. In this kind of sculpture, the great stress upon the bounding line is lost, and the sculpture is modelled much more now by light. That is, the man who made it is very aware of the way light models the surfaces.

MM: The chiaroscuro, light and shade, indicates the stepping up of visual preferences.

HP: This went along until about the 3rd or 4th century A.D. when . . . it's interesting . . . that the Indians went back to their own style. It gradually faded out. This Greco-Roman influence gradually faded out. But it did last for three centuries . . .

MM: The Alexander the Great world?

HP: And the Roman world.

MM: Something of this sort is now happening in reverse, isn't it? The west is going east, the east is going west.

The connectives, here, as you say, are beginning to come into the picture. The relation between the figures and the objectives has a kind of continual.

HP: In many cases a group of figures become conversations. You can imagine conversations going on between the people. Whereas before, [also in Medieval painting] in Indian painting, each figure stands by itself. Very little psychological connectives between things.

MM: You might notice some of this in the poem of Yeats that we presented in relation to this image. Yeats had a great passion for Byzantium. The same world of the mosque or of the large domes of churches. The fondness for these great echoing areas are part of the new 20th century feeling for the east and for the audible/tactile. The Byzantium poem is merely excerpted here, but the phrasing is useful. (MM reads aloud . . .)

The unpurged images of day recede;
The Emperor's drunken soldiery are abed;
Night resonance recedes, night-walkers' song
After great cathedral gong;
A starlit or a moonlit dome disdains
All that man is,
All mere complexities,
The fury and the mire of human veins.

It's an inner trip. You see as the soldiers sink into sleep they move through an inner world of images so that the "Sailing to Byzantium" is a visionary, inner trip to the east.

HP: Probably the key word is resonance. It is a resonating world. And in the Gandharan piece we can sense that the resonating world of the Gandharan sculpture is gradually being replaced by visual emphasis.

MM: The music of Ravi Shankar which we are hearing is resonant of the busy activity of the marketplace and the crowded scenes of cities. "The fury and the mire of human veins" which in the same world is contrasted with their own resonating art of the great dome.

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Celtic crucifix

BRONZE CRUCIFIXION PLAQUE, ST. JOHN'S, COUNTY ROSCOMMON. National Museum of Ireland, Dublin



(5) MUSIC: Singing nasal, trills high pitch flamenco guitar ornamented, very florid, chordal accompaniment, non schooled voice but tone quality important - played from the heart.



HP: This Celtic crucifix is about 8th Century and it is an example in which there is as yet no Greco-Roman influence. The stress here upon the pattern is interesting because in oral and tactile kinetic societies you will always find this. In very primitive works there is always a great stress upon pattern making, and complexity of pattern making.

MM: This reminds too that the languages of these people is extraordinarily complicated as compared with civilized, literary languages which are simple by comparison. Most people imagine that simple people are simple in their design and language — the exact opposite is true. The design and complexity of motif in all these so called primitive forms, is very, very noticeable. The cross, instead of stressing the vertical and horizontal line, stresses instead the corpus, the volume.

HP: The business of the complexities between written and spoken languages is interesting because it can be observed that written languages immediately move to lack of ambiguity.

MM: And getting rid of endings.

HP: Yes, lack of any double meanings. The "civilized" or literate person feels that the pun is a bad form of humour. But in oral languages multi-level meanings are everywhere, and the same thing applies to this kind of drawing, many things are equivocal.

MM: The Marys beside the cross — their posture — so eloquent.

HP: And non-moving incidentally. There is no indication of any movement — there is nothing going to happen — nothing has happened — it is that timeless moment. There is no indication of any space or any specific time. This is a figure — it is not a psychological portrait of anybody — and none of them are.

MM: Nothing realistic.

HP: Nothing realistic in that sense.

MM: The poem that we had in relation to this was simply a passage from the sermons of Bishop Andrews, in which he is doing one of his minute detailed exegeses of text — of scripture. And the Good Friday sermons, illustrated from above, one notices his use of the liber charitatis theme which is a traditional one. This is also related to the work of Bishop John Fisher, who likened the crucified body of Christ to a book and the wounds to capital letters in red. Andrews takes up this theme again . . . "the print of the nails in them are as capital letters" . . .

" . . . the print of the nails in them, are as capital letters to record His love towards us. For Christ pierced on the cross is *liber charitatis*, 'the very book of love' laid open before us." Again, ". . . being spread and laid wide open on the Cross, He is *liber charitatis*, wherein he that runneth may read. . . Every stripe as a letter, every nail as a capital letter. His *livores* as black letters, his bleeding wounds as so many rubrics."

—PAUL A. WELSBY, *Lancelot Andrews—1555-1626*

The great tradition of using the body as a book to be read, or a book of symbols, a book of deep meanings, was extended then to scripture and to nature and the book of nature and the Book of Revelation and the sacred page were all read in depth. One of the peculiar things about oral cultures is depth, rather than the apparent, the single level of meaning.

HP: And top the relative lack of availability of books? There are cases of people walking hundreds of miles across Europe to read one manuscript. Now having read it, chained to the lectern, they then go away and they must carry it all with them. So they must explore in great depth.

ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT SOUVENIR LIGHT ITALIC.

Illuminated manuscript

ST. MARK, FROM THE GOSPEL BOOK OF THE ARCHBISHOP OF ESMERALDAS. Municipal Library, Epernay, France.

(6) MUSIC: Four constant streams soprano, alto, tenor, bass. Soprano occurs in unison with the tenor ended on a cadence usually. There was one half-close, in the middle. Alto occasionally in unison with the bass. Could give the impression of three voices rather than four at times.



HP: This is from an illuminated manuscript of approximately the same time as the Celtic crucifix, but here we see the Roman influence, the illustrative elements. The placement, for example of the figure in a landscape — those are trees that run in a curve across the back — there is an attempt to introduce it into a visual space.

MM: The figure of St. Mark appears to be gazing steadfastly with a point of view.

HP: The drawing itself is a three quarter view, the profiled quality of image has gone.

MM: His eyes, as focused upon an object, automatically give tremendous visual power to the picture.

HP: And you will notice also the beginnings of modelling through dark and light — chiaroscuro in this figure. Now the very interesting thing about it, however, is that it has not lost the tremendous emphasis upon tactility because you will notice that all the lines used, follow the form. The felt form.

MM: Kinetic form. The pressure of the body — the posture.

HP: A little later on you will find that Rembrandt deals with chiaroscuro (lightness to darkness) but the lines do not bear any relationship to the form on which they lie. Here they do, indicating an intense awareness of touch.

MM: His fingers on the page are very eloquent. Suggesting too, of course, the dedication to the holy writ.

This is St. Mark, and his fingers on the page remind us that reading at those times and for long afterward, was aloud. That, to read, was to read aloud until Gutenberg's time.

HP: It is interesting here . . . he is sitting on a chair, and the fore-shortening from the pelvis up through to the knees is very inadequately done — but an attempt is made to express this fore-shortening quality which comes out of perspective.

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Duccio de Buoninsegna MARY RECEIVING THE ANNOUNCEMENT OF HER DEATH. Opera del Duomo, Siena

Vanishing Point

(7) MUSIC: Sitar no 'echu' but many repeats in many different ways. Raga in participational with the audience . . . resonant, sympathetic strings, vibes, many silences actually a "mod arrangement."

HP: This is a painting by Duccio, an Annunciation. The thing that interests me in this painting is the fact that we have many kinds of perspective or rather many vanishing points. If you trace it into the drawing you will find that there are three or four vanishing points for various parts of the architecture.

MM: Even on the lectern.

HP: Even on the lectern. The lectern is flipped toward you in order to display the book as if it were frontal parallel to the picture plane. Now, the perspective in the stool, or the chest on which the virgin is sitting, is reverse perspective. The vanishing is in front of the painting!

MM: Is that one of the paradoxes of the history of perspective, that reverse perspective appeared before receding perspective?

HP: Yes.

MM: That is an amazing thing.

HP: As I was noticing the other day looking at a Japanese print — it suddenly hit me very hard — there was a chap sitting behind a desk and this kind of reverse perspective was in effect. Suddenly it occurred to me that the perspective rendered was the perspective which the man behind the desk would have.

MM: And the space here in which the person is seated is an enclosed space, and enclosed space is profoundly visual.

Annunciation itself strongly suggests the word and the resonant word. The music is a Te Deum of a 14th Century anonymous English composer and the words spread out on the lectern . . . is now resonating with the angelic message. And the interplay between the virgin, the scripture, the angel, is one of profound resonance.

HP: You will notice that the art has "advanced" far enough so now, we have this psychological connective between things which probably reaches its highest point in the Michelangelo ceiling where the hand of God comes down to touch the finger of Adam, literally pointing out the importance of the interval perhaps . . . But in this case it is the psychological connective.

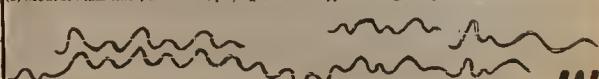
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TWO WARRIORS FIGHTING IN A LANDSCAPE (PERSIAN MANUSCRIPT). British Museum, London

Persian image

(8) MUSIC: Mans tenor, no vibrato, playing in thirds a typical ending on a perfect fifth.



HP: This is a 16th century Persian manuscript pointing out I think it necessary again to point out the emphasis on the profiles both in the horses and in the figures of the men fighting, also the trees are repeated one behind another. It is an echo idea, which brings it right into the oral world. Another thing that should be pointed out — which has a parallel in the Medieval — is that things don't hide each other. Everything is drawn by itself.

MM: On a flat ground.

HP: Positively on a flat space. There is no recession in size here. The "normal" perspective of things is not used.

MM: There is a tremendous stress again on posture, position and arrest by kinetic energy — stress of the muscles. The angle and the stance give him

tremendous importance expressively. Of course the acting of this time is based entirely on posture — mime. A world of mime is a world of kinetic, flat, non-contiguous space.

HP: The world of mime is the world of touch, really. In dancing mime one uses that aspect of the hand for example, which would be known by touch.

MM: With the Persian manuscript image it seemed fitting to switch over to a moment of Omar Khayyam in Fitzgerald's 19th Century translation. (Again Dr. McLuhan reads ojaud 2 verses)

XII

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

XIII

Some for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!

You don't have to go much further. The fascination of Omar Khayyam in Fitzgerald's translation for T.S. Eliot has become proverbial. Eliot said it was his first experience of poetry although he had read his Shakespeare to pieces before he ever encountered Fitzgerald. Now what happened here is the sudden appearance of the interval, the inventory, the lack of connectives — the symbolist — juxtaposing of groupings, of phrases, of images, of things . . . o Book of Verses . . . o Jug of Wine . . . o Loaf of Bread . . . these kinds of non-connected, arbitrarily selected images have a symbolic power that began to impress the later 19th century very much.

HP: The emphasis is on now, the complete elimination of the world of perspective. He says, . . . "Ah take the Cosh, and let the Credit — (the future credit) — go! Nor heed the rumble of the distant Drum."

MM: And again the auditory given tremendous pressure. The oratorical character of this kind of poetry is profoundly oral. Oral societies, non-literary societies, live with the aphorism and the compressed headline type of statement. This poem has had more influence in English 20th Century symbolism than most people imagine.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT SOUVENIR DEMI ITALIC.)



Pot Limbourg, FEBRUARY, FROM THE VERY RICH BOOK OF HOURS OF THE DUKE OF BERRY.
Conde Museum, Chantilly, France

Book of Hours

(9) MUSIC: Singing always in thirds and ending on fifths. Stringed instrument, viol, no vibrato in voice, short melodic segments. Cacce appropriate too.



HP: This is a page from the Book of Hours of the Duke of Berry. Possibly the most interesting thing about is the many points of view. We are looking directly at the

figures on the lower left. You look down on the farm yard, down on the chicken coop. And then we suddenly find ourselves looking up at the silo. There is very little recession in size . . . the figure chopping down the tree in the middle right, the figure back of him with the donkey . . .

MM: The spaces are all different spaces. There is no connection between the space. There is the Zodiac at the back, and there is a sign of the crystalline spheres surrounding the pendant. The idea of the music of the spheres, the resonant world of the Ptolemaic system in which the planet was contained, is part of an auditory approach to nature and being that was lost with Gutenberg. But here you still have the old intervals, the old resonance, the old Zodiac, the old crystalline spheres.

HP: Although there is stress in the farmyard — the chicken coop, etc. — of recessive perspective, in contrast for example to the Duccio which had reverse perspective.

MM: In other words you are getting into real perspective here, or rather what is called real perspective.

Reverse perspective is almost like a thrust out at the viewer from the canvas. It gives still that iconic quality.

HP: Apple Of The Eye?

MM: The older idea of the visual world had been, and continued to be all through the 17th century, that the visual world was broadcast from *The Apple Of The Eye* out from us, and so the eye as a receptor — a mere passive receiver of the outer world — is later. Here in this world, you are still, as in Duccio, dealing with the eye as maker, as pushing the visual world, projecting the visual world, out in front of us. But perspective here is amazingly like that in Shakespeare's lyric — the famous song . . . (Reads aloud . . .)

SONG FROM LOVE'S, LABOUR'S LOST

William Shakespeare

When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
Then mighty sings the staring owl:

'Tu-whoo'

Tu-whit, tu-whoo! a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl,
Then mighty sings the staring owl:

'Tu-whoo'

Tu-whit, tu-whoo! a merry note,
While greasy Joan doth keel the pot.

Notice the space between the icicles and the wall, and between Dick the Shepherd and "Tom Bearing Logs Into the Hall". These are like the "Duke of Berry." A whole series of different perspectives and different images and different spaces, and different times.

HP: And no connections between them!

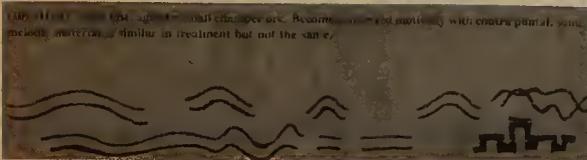
MM: No connections whatever.

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Michelangelo Correggio, THE CALLING OF ST. MATTHEW, Church of San Luigi dei Francesi, Rome

Caravaggio



HP: This, of course, is a Caravaggio. It is a painting of the arrested moment, a most dramatic moment. There is tremendous emphasis upon chiaroscuro — the modelling from light to dark. As a matter of fact, today we can find analogies here to movie images. It looks perhaps like it might be a still from a contemporary movie.

MM: However, the light sources are very carefully indicated as double. This use of two light sources, a double point of view characterizes the whole structure of Baroque music, and painting and poetry. It was the age of the double vision.

HP: In using chiaroscuro in this way, what happens is that the shadow line on a face, for example, is the profile which would be seen from the position of the light source. In other words you have two positions. One, the position of the light source — delineating the form; and, two, the position of the artist who looks at it from in front.

MM: Or the viewer . . .

MM: The music is that of Lorenzi, teacher of Vivaldi.

HP: Here, of course, in a painting of this kind, you find the psychological connectives very, very highly developed. The pointing hand of Christ on the right — picked up by the figure at the table pointing finally to St. Matthew. The figure on the right inclining toward the Christ. The whole thing is a little tightly-knit circle of psychological connectives.

MM: The scene of the gamblers being interrupted by the Divine Intruder, is a typical sensational form of early Baroque. John Donne illustrates the same theme when he opens a sonnet with a line: "What if this present were the world's last night . . .", startling the ordinary, the everyday, the mundane, with the Divine intruder; or he says, "whoever comes to shroud me do not harm or pester much. That subtle wreath of hair about mine arm . . ." as if he were speaking as a dead man, and as a living man — simultaneously. George Herbert here in this poem begins with a wild complaint, (Reads with gusto.) . . . and he goes on and on raging and storming . . .

THE COLLAR

George Herbert

I struck the board, and cried, "No more;
I will abroad!
What, shall I ever sigh and pine?
My lines and life are free; free as the road,
Loos as the wind, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me blood, and not restore
What I have lost with cordial fruit?
Sure there was wine,
Before my sighs did dry it; there was corn
Before my tears did drown it;
Is the year only lost to me?
Have I no bays to crown it,
No flowers, no garlands gay? all blasted,
All wasted?
Not so, my heart; but there is fruit,
And thou hast hands.
Recover all thy sigh-blown age.
On double pleasures; leave thy cold dispute
Of what is fit and not; forsake thy cage,
Thy rope of sands
Which petty thoughts have made; and
made to thee
Good cable, to enforce and draw,
and be thy law,
While thou didst wink and wouldest not
see.
Away! take heed;
I will abroad.

. . . and I heard a voice say "child" and I answered "My Lord!" This kind of dramatic interplay of two levels, two aspects, two points of view is very characteristic of the Baroque and it appeals enormously, of course, to the 20th century.

HP: You have the same theme — not in that particular Caravaggio but in Caravaggio generally. The Church commissioned many things and in most cases didn't take them after they were painted. To give an example, his Death of the Virgin was painted from a prostitute who had been hauled out of the River Tiber and brought to his studio — and all the bloated quality of death is there. So there is this blending of intense realism of the almost obscene along with the quality of intense piety.

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Georges de La Tour. MARY MAGDALENE WITH A MIRROR. Collection André Fabius, Paris

Tenebrist



HP: This is a painting by Georges de la Tour. It comes directly out of the school of Cerevaggio and is called Tenebrist, the school of shadows. And in this you find the lost and found outline. It's interesting that you find also that in addition to the dual view points of the Baroque — the light source . . . the viewer's source — also repeated from another point of view . . . the mirror's source. So they are dealing with multiple points of view.

MM: Echoes. Visual echoes as well.

The contour of stress is in the skull, the hand, the profile of the contemplator, but the chiaroscuro draws attention to the fact that we are moving into a world more and more organized visually, rather than audio/tactile pattern preference.

But this meditation upon death, the music of Bach here stressing this too, "Have Pity On Me My Lord". The meditation on death was a favourite form of contemplation of this time. I think the poem helps . . . Vindice, the revenger, holding his murdered mistress' skull says: (Reads.) . . .

THE REVENGER'S TRAGEDY

Cyril Tourneur

ACT III, SCENE V

VINDICE: The very same.
And now methinks I could e'en chide myself
For doting on her beauty, though her death
Shall be revenged after no common action.
Does the silkworm expend her yellow labours
For thee? for thee does she undo herself?
Are lords sold to maintain ladyships
For the poor benefit of a bewitching minute?
Why does your fellow falsify highways,
And put his life between the judge's lips,
To define such a thing? keeps horse and men
To beat their valours for her?
Surely we are all mad people, and they
Whom we think are, are not; we mistake those:
'Tis we are mad in sense, they but in clothes.

The theme

here too is doubleness. He is looking at this hideous, rotting skull of his mistress and thinking only of her beauty. He sees the various forms of the social action laid out before him, whether it's the manufacturer of luxury objects — silk, or of the highwaymen robbing to maintain ladyships, or the poor moment of lust. This kind of intensity is maintained by interface of different situations, different structures.

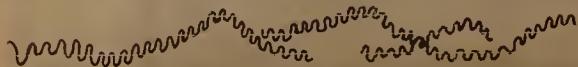
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Rembrandt van Rijn. SELF-PORTRAIT. The National Gallery of Canada, Ottawa

Rembrandt

(12) MUSIC: Lot of detail, busy harpsichord - reminds one of the rustles of layers of fine lace crinolines, slips, tea parties, drawing rooms etc. small waist and fine shoes. Also Toccata No. 4 in D minor.



HP: This is a self-portrait by Rembrandt in his later years. It is, of course, a development out of this same school of Caravaggio and de la Tour and you find again that same principle of lost and foundness. A tremendous emphasis upon visual reality. But the interesting thing possibly here is the self-portrait idea, which is at Rembrandt's time probably 200 years old. The idea of perpetuating yourself in time.

MM: Montaigne had done it immortally in his essays saying, "I owe a complete portrait of myself to this public". The public was a new invention of the printed word. It had never existed before.

Listen to the Scarlatti music doing the same light and shade over the image, and here is a contemporary, Shakespeare, in a sonnet doing a self portrait of himself — (Recites...)

SONNET 73

William Shakespeare

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the West,
Which by-and-by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the deathbed wheron it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

Here the same play

with life and death — light and shade.

HP: 'Also the rapid switch in images here is very interesting.'

MM: The time of year is indicated in several different ways — when "yellow leaves" one time, "or none" another time, "or few, do hang" . . . another time. The time patterns are flittered over as well as the space patterns.



Antoine Watteau. PERFECT HARMONY (L'Accord Parfait). The National Trust, Waddesdon Manor, England

Watteau

(13) MUSIC: Viola and flute, slow accompaniment and support has slight melody, repetition of viola and flute. V. and F. answer each other. No extreme registers, calm peaceful.



HP: This painting is by Watteau and it is very interesting — the 'S' curve path of the eye starting in the lower left and following up through the girl into the flute player and then the back is turned suddenly which takes and directs your gaze back further in. It is a typical Baroque method of moving the eye through the picture by biological connection.

MM: A sort of double helix. A sort of chiasmus, a reversal. There is a flute player performing right in the centre of the picture. Behind him there is a path, a garden path with perspective. The foreground plays with the book, profile of a beauty, then the costume. The corporate form — the image of stylized and ritualistic life. The beautiful contours of costume, bosom, profile, for which you also have an audience as it were, to the left; and the flute player, and below her, the reclining figure.

HP: It's interesting that the direction of eyes are very important at this time in painting. You can direct the attention of the observer just by the direction of one of the participants in the action.

MM: As if the eyes of the participants were like a camera eye — acting as narrator.

HP: The man in the lower left looks up, the girl looks down at her book, the flute player looks down to read the music and so on . . . a couple on the left gaze off into the distance

MM: . . . counterpoint, continuity, melodic line. The words of Alexander Pope in the Rape of the Lock evoke a very similar world to the pastoral of Watteau. (Recites . . . with appropriate 18th century Scots/Irish dialect.)

Say what strange motive, Goddess! could
compel
A well-bred Lord t' assault a gentle Belle?
O say what stranger cause, yet unexplored,
Could make a gentle Belle reject a Lord?
In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty
Rage?
Sot through white curtains shot a timorous
ray,
And oped those eyes that must eclipse the
day:
Now lap dogs give themselves the rousing
shake,
And sleepless lovers, just at twelve, awake:
Thrice rung the bell, the slipper knocked
the ground,
And the pressed watch returned a silver
sound.

The kind of vision of Pope is doubled. He is laughing at himself, he is laughing at the ritual, he is also asserting it carefully and lovingly progressing each contour of it. "Now lap dogs gives themselves the rousing shake! And sleepless lovers, just at twelve, awake." This kind of awareness of other levels — multi-leveled awareness — is very Baroque in its clash and interface of different worlds.

HP: In the Watteau painting, you do have a sense of clash, of nature in the raw as it were in this landscape — posed against tremendous gentility and formalism of the patterns.

(ABOVE SECTION OF THIS ARTICLE TYPESET IN 10 POINT UNIVERS MEDIUM ITALIC.)



Giovanni Battista Tiepolo, CEILING FRESCO OF THE KAIERSAAL, Wurzburg Residenz, Germany

Upward Bound

(14) MUSIC: Triumphant use of trumpets, heroic full choir singing fortissimo! Strong accents in brass, short stony heavy. Starts off smooth then very abrupt.



HP: Here we find a very intense use of perspective but perspective upwards — looking up to give the sense of glorification inherent in a person down below looking up at authority — very grandiose.

MM: At the same time El Greco used it for distortion.

HP: Yes, he did. Here we find again as we noted earlier the tremendous emphasis upon directions of hands', in order to take the eye and lead it step by step . . .

MM: Surely the stairs leading step! step! to that steeple, which points even further onward and upward . . . The kinds of puns — visual puns — and motifs here are fantastic. The profiles, of course, the sculptural, the ritual quality of the figures remains absolutely in the classic style.

HP: Highly sculptural but visual sculptural.

MM: With chiaroscuro — rather than bounding line. But the volumes are sculptural.

HP: And there is also in some cases a sense of full stop. For instance, the figure in the middle is going up the stairs, the hand is pointing ahead for action and then you suddenly come to a fully stopped figure, then it is picked up again by the young girl before the Rabbi. The infant in the woman's arms at the right also points to the young girl again . . .

MM: The music of Handel which we are hearing seemed very appropriate. It would have been easy to select similar or appropriate selections from many Baroque composers who used this method of structure always. The poem is from Milton and has much the same intent — the opening of Book Two concerning Satan's position as Lord of the Underworld . . . This kind of mix of oriental, western — rich and horrible — grand and degraded — bad eminence — the contrast between power and innocence, riches and their opposites.

PARADISE LOST BOOK II

John Milton

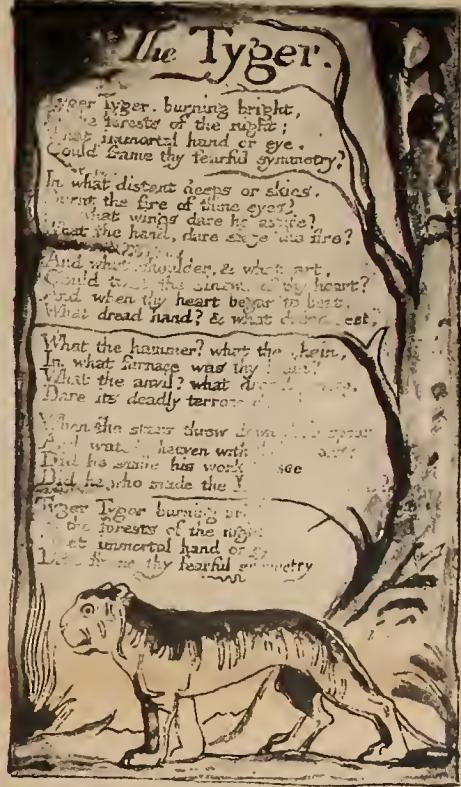
High on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind.
Or where the gorgeous East with richest hand
Shows on her kings barbaric pearl and gold,
Satan exalted sat, by merit rais'd
To that bad eminence . . .

HP: Just as in the painting too, a tremendous emphasis on one final ultimate position — high on the throne of royal state just as in the painting — high stood the Rabbi.

MM: In poetry it is rather unusual to use a fixed position from which to view the whole thing. The reader of this poem has a fixed view as it were from the position of Satan to look at the whole thing.

HP: In the painting the same thing applies, of course.

(ABOVE SECTION OF THIS ARTICLE TYPESET IN 10 POINT POLARIS ITALIC.)



William Blake, "THE TYGER" (PAGE FROM THE ORIGINAL EDITION OF *Songs of Experience*). The Pierpont Morgan Library, New York

William Blake

(15) MUSIC: Calm, peaceful strings. Melodic. Typical in the visual space prevalent at the time. In great contrast to the acoustic space of Blake.



HP: This is William Blake's Tyger and for the first time we find a poem and a painting together. In the tiger at the bottom you find a return to the stress on the bounding line. A return to the iconic kind of imagery — as opposed to the illustrative. The form of the tree on the right hand side with its tremendous sense of growth — its lines of force — all tend to return us to the world of the icon.

MM: Blake's concern about returning to engraving and bypassing the world of Gutenberg's movable types (fragmented, linear, assembly line style) is part of the pre-Raphaelite return to craftsmanship and work as the basis of art and beauty. The poem begins with the wild yell, "Tiger, tiger burning bright etc. . . ." (Recites 2 lines.) This contemplation of the structure of the world itself with a terror of its beauty and its power fascinated Blake. The recognition of power as a sheer source of terror and recognizing it in nature itself seems to be a natural prelude to the Darwinian horror of the next century.

HP: Newton's single vision?

MM: Blake had rejected the single perspective of the 18th century world of Locke and Hume and Newton. Stressing rather the double world of symmetry. Someone pointed out, of course, that Newton did not discover gravity end down-pull, but up-pull. He discovered levity, not gravity! But very few people seemed to have laughed at this. Except Swift with his flying island in Gulliver's Travels who made a big spoof on Newton. The Blake world is return to wholeness, integrity, unity of being, and of perception. The unity of the senses.

(ABOVE SECTION OF THIS ARTICLE TYPESET IN 10 POINT UNIVERS BOLD ITALIC.)



quite dull and stupid for things to go on in the common way

So she set to work, and very soon finished off the cake

* * * *

"Curiouser and curiouser!" cried Alice, (she was so surprised that she quite forgot how to speak good English) "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed almost out of sight, they were getting so far off) "oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I'm sure I can't! I shall be a great deal too far off to bother myself about you: you must manage the best way you can — but I must be kind to them," thought Alice, "or perhaps they won't walk the way I want to go! Let me see: I'll give them a new pair of boots every Christmas."

And she went on planning to herself how she would manage it

11

Lewis Carroll, FACSIMILE PAGE FROM THE ORIGINAL MANUSCRIPT OF *Alice's Adventures Under Ground*, Rare Book Division, New York Public Library

Alice

(16) MUSIC: Electronic 'real bird sounds' natural forest sounds. No attack, no reverb, upward glasando follows the pattern of a wave.



HP: This is Alice In Wonderland or Alice In The Underground. It's going to be discussed in two versions. One — the original handwritten; and, two, the later edition which was printed. The illustrations in the printed edition were by Tenniel. This one is by Carroll himself, and it's interesting the kind of attenuation which Carroll achieves in this figure. It is attenuated right throughout — there is a distortion right throughout the length.

MM: It's almost like El Greco. Its vertical perspective.

HP: The attenuation goes right throughout the entire thing whereas the next by Tenniel . . .

CHAPTER 11.

THE POOL OF TEARS.

"Curiouser and curiouser!" cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English); "now I'm opening out like the largest telescope that ever was! Good-bye, feet!" (for when she looked down at her feet, they seemed to be almost out of sight, they were getting so far off) "Oh, my poor little feet, I wonder



John Tenniel, PAGE FROM *Alice's Adventures in Wonderland* BY LEWIS CARROLL, Rare Book Division, New York Public Library

MM: The famous cartoonist of *Punch*.

HP: Late 19th century.

If you cut that figure off at the shoulders, you will find it's a perfectly normal little girl. There is no distortion at all in it. The distortion occurs only in the neck and then I think that Tenniel got embarrassed and he raised her collar to hide the fact that the neck was so long. But Carroll in the book deals with non-Euclidian spaces . . .

MM: He himself being a non-Euclidian geometer. Lobachevski school.

HP: Tenniel, the illustrator, was totally incapable of understanding this, and so treated the illustration in the old, visual manner. Whereas Carroll's drawing coincides with the multi-spaces of his text, Tenniel's goes to the single space, literate, visual tradition.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT KORINNA BOLD.)



Henri Rousseau, THE DREAM. Collection, The Museum of Modern Art, New York, Gift of Nelson A. Rockefeller

Primitive

(18) MUSIC: same as above



HP: This is a painting by Henri Rousseau, La Douanier. Rousseau is called a primitive. Mind you, a very sophisticated primitive. But many of the things that occur for example in medieval painting are to be found here. Tremendous stress upon each individual object whether animal or flower or plant. The nude itself — tremendous stress upon the outline . . .

MM: Contour. Each leaf, each vine, each tree is given iconic bounding line treatment.

HP: And also, of course, tremendous stress upon the decorative quality of everything in it.

MM: It makes a nice contrast with Blake's world. This is, one might say, a sentimental, phony Blake. The fearful symmetry of this world is decorative and really sentimental and like La Douanier, the customs taker, a bit of a fake. However, they called him a "faux-naif," a fake primitive. Is it not close to the world of Gauguin . . .

HP: Very like, yet, as a matter of fact, Rousseau painted in the botanical gardens of Paris — he never went to the tropics at all!

MM: He is rather like Sir James Frazer, the great anthropologist who never left his easy chair. Sir James used the mails only, to contact primitive societies. The music we are using, the "L'Oiseau R.A.I. by Pierre Schaeffer seems to be just perfect for the world of Rousseau.

HP: And Rimbaud?

MM: Yes, almost.

HP: The Rimbaud poem draws attention to the "de reglement de tout les sens," the upsetting of the ordinary sensory life in order to see some totally new vision. "As soon as the idea of the flood has subsided, a hare hopped . . ." (Reads only 3 lines . . .)

AFTER THE FLOOD

Arthur Rimbaud

As soon as the idea of the Flood had subsided,

A hare stopped in the clover and the swinging flower-bells, and said its prayer through the spider's web to the rainbow.

The precious stones were hiding, and already the flowers were beginning to look up.

The butchers' blocks rose up in the dirty main street, and ships were pulled out toward the sea, piled high as in pictures.

Blood flowed in Blue Beard's hours, in the slaughter houses, in the circuses, where the seal of God whitened the windows. Blood and milk flowed.

Beavers set about building. Coffee urns let out smoke in the bars.

In the large house with windows still wet, children in mourning looked at exciting pictures.

A door slammed. On the village square the child swung his arms around; and was understood by the weather vanes and the steeple cocks everywhere, under the pelting rain.

Madame X installed a piano in the Alps. Mass and first Communions were celebrated at the 100,000 altars of the Cathedral.

The caravans departed. And the Hôtel Splendide was built in the chaos of ice and polar night.

Now this interplay, or transparency, the overlayering of one kind of thing, with another kind of thing, is visual punning, a way of seeing one mode of sensory life, through another mode, through another mode . . . a togetherness or synesthesia of all the senses.

HP: As in the Rousseau, a spotting of each thing very definitely. You have the precious stone; the butcher's blocks . . .

MM: Each thing given a kind of iconic treatment. What happens in the iconic or symbolic treatment is that the figure is given front space, a totality of vision, and the ground that ordinarily goes with it, is just pulled out. The background is pulled out in favour of the figure itself.

HP: Rousseau, and in the same way, Rimbaud — rapid juxtaposition of one mode against another, "the nude against the tiger; . . . beavers set about building; . . . coffee urns let out smoke; . . ." No connections.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT ENGLISH TIMES.)



George Seurat, A SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE JATTE. The Art Institute of Chicago

Pointalism

(19) MUSIC: Impression of massive trilling no stress on melody at all. High dissonance, rising pitch, great tension a little like 'bees' in 2001



HP: This is *La Grande Jatte* by Georges Seurat. And the important thing in the history of art of Seurat's paintings is the fact that he used pointalism. Instead of mixing his paints on the pallet, he made a series of dots so that the colours were blended in the eye which is the equivalent of what we call additive mixtures visually, which is the same thing as television. In fact, Seurat in this painting anticipates the exact means which television now uses — a series of dots to give coloured images.

MM: Light through.

HP: It's a light through process. You will note here that there is a great stress upon the profiled view of things. The separation just as we pointed out in the earlier painting of *Le Douanier, Rousseau*, each object is sort of by itself.

MM: You get a resonant interval instead of the connective visual space.

HP: A tremendous concern with the space between things.

MM: Also you have the T.V. thing of light through instead of light on — as in *Roualt* and in Medieval stained glass. There too the light through gives you contour and tactility and illumination, at the same time that it provides a visual experience.

HP: You'll notice here that all the planes are frontal parallel to the picture surface. That is there no fore-shortening in the drawing here at all to indicate thrust back into or forward into space.

MM: This allows each object to be a world of its own, resonating and creating its own space. It's almost magical in its evocation. Even the most realistic things look magical by this means. Now, in the poem of Hopkins, somewhat similar effect is obtained. He's talking about the medieval Duns Scotus . . . (Reads aloud 4 lines . . .

DUNS SCOTUS'S OXFORD

Gerard Manley Hopkins

Towery city and branched between towers;
Cuckoo-echoing, bell-swarm'd, lark-charmed rook-racked,
river-rounded;
The dapple-eared lily below thee; that country and town did
Once encounter in, here coped and poised powers;

Thou hast a base and brickish skirt there, sour
That neighbour-nature thy grey beauty is grounded
Best in; graceless growth, thou hast confounded
Rural rural keeping—folk, flocks, and flowers.

Yet ah! this air I gather and I release
He lived on; these weeds and waters, these walls are what
He haunted who of all men most sways my spirits to peace;

Of realty the rarest-veined unraveller; a not
Rivalled insight, be rival Italy or Greece;
Who fired France for Mary without spot.

The light through here again. The sound. A world of sound. Bells, cuckoos, brooks, water, flowers. All super-imposed 'transparency style' on each other.

HP: Rapid juxtaposition of one thing against another — the same technique.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT ENGLISH TIMES ITALIC.)



Saul Steinberg, DRAWING, Permission of the artist

Steinburg

(20) MUSIC: Multi-track recording short sounds, liquid sounds, abrupt static sound, upward glissandos a slight descending and abrupt end unexpected and unusual.



MM: This music is Moog Synthesizer music by Eaton and it has a resonance that is grotesquely appropriate.

HP: In the painting by Steinburg, there are three modes showing. One — the drawing of the child by the child. Two — the drawing of the woman ostensibly as she sees herself — a sort of Renaissance type; and, three — the man in modern graphic, the business executive type. The juxtaposition of these three styles of art together, gives it its tremendous wit and very great insights into our ways of seeing ourselves.

MM: The kinds of simultaneous vision from different age levels, and experience levels, appears also in the poem, *First Families Move Over!* by Ogden Nash. (Reads aloud with New England dialect . . .)

FIRST FAMILIES, MOVE OVER!

Ogden Nash

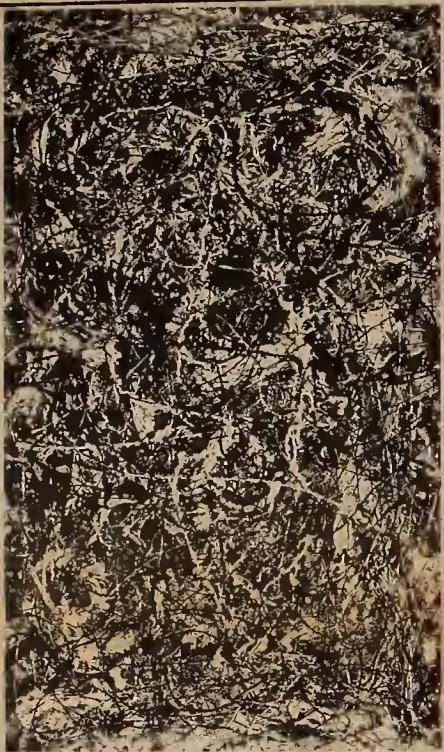
Carry me back to Ole Virginny,
And there I'll meet a lot of people from New York.
There the Ole Marsa of the Hounds is from Smithtown
or Peapack or Millbrook,
And the mocking bird makes music in the sunshine
accompanied by the rattling shaker and the
popping cork.

HP: The same sort of juxtaposition of images.

MM: But you see Old Virginia through the music, through the historical painters and photographs, and then you see it overlaid, transparency style, from New York people. You see the riding to hunting by folks from Smithtown, Peapack or Millbrae, and the mockingbird overlaying it all with music and sunshine accompanied by the cocktail shaker and the popping cork. This type of light-hearted juxtaposition gives a wonderful evocation of the same world as Steinberg, except I imagine Steinberg is really altogether more serious. And altogether more sardonic, eh? . . . He's not exactly good humoured.

HP: Na-Nat in that particular painting, he's certainly not.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT ENGLISH TIMES BOLD.)



Jackson Pollock, FULL FATHOM FIVE. Collection, The Museum of Modern Art, New York, Gift of Peggy Guggenheim

Jackson Pollack

(21) MUSIC: Ringing sounds, liquid sounds, white noise.



HP: The electronic music seems very appropriate to this kind of manipulation of pigment canvas. How do you see this one, Harley?

HP: The closest parallel I can think of to this type of painting is the wiring system on the back of a very highly complex electronic system.

MM: A computer.

HP: A computer wiring system looks very similar to this, of course, there is no imagery except what one can imagine and what we make for oneself if one chooses.

MM: Nothing recognizably representative.

HP: Na, nothing at all. I think it is an uttering of the nervous system. It is very definitely connected with kinetics. It is a kind of dance of the arm, of the hand, translated onto the canvas — action painting.

MM: The vision one has of the planet from even 30,000-40,000 thousand feet up in the air in a jet plane is not unlike this.

I think the verbal form of this perhaps we ought to consider for a moment. This is Ferlinghetti's poem, *Caney Island Of The Mind*. (Reads aloud almost the complete poem . . .)

Kafka's Castle stands above the world
like a last bastile
of the Mystery of Existence
Its blind approaches baffle us
Steep paths
plunge nowhere from it
Roads radiate into air
like the labyrinth wires
of a telephone central

thru which all calls are
infinitely untraceable

Up there
it is heavenly weather

Souls dance undressed
together
and like loiterers

on the fringes of a fair
we ogle the unobtainable
imagined mystery

Yet away around on the far side
like the stage door of a circus tent
is a wide wide vent in the battlements
where even elephants

waltz thru

. . . allowing the verbal lines of force just to fallow the nervous patterns through the synapses. The language they use in the computer world is garbage in/garbage out.

HP: As a matter of fact, those four lines could describe the painting. "Roads radiate into air like the labyrinth wires of a telephone central/ through which all calls/ are infinitely untraceable." It's an exact parallel to *Pollack*!

MM: And it is a perfect paint at which to conclude this little episode.

(ABOVE SECTION OF THIS ARTICLE WAS TYPESET IN 10 POINT ENGLISH TIMES BOLD ITALIC.)

Mrs. Wyndham Lewis Benefit Fund

Department of English



JANUARY 4, 1978

PRINTED WITH THE PERMISSION OF
DR. MC LUHAN

Dear Professor McLuhan,

Perhaps I am approaching you about a matter with which you are already familiar! A few days ago I learned from Mrs. Vander Kooy, assistant to the curator of the Lorillard Library Poetry Collection at the New York, the late Mrs. Wyndham Lewis, was ill, hospitalized and officially deceased. As a person interested in twentieth century literature, I was saddened and disturbed to hear of her plight. According to Mrs. Vander Kooy and my colleague Freda Dewey (who has recently edited Lewis's *Journal* for publication), Our Fund is trying to find a way to look after Mrs. Lewis's interests.

It occurred to me that there might be people at the University of Toronto who would hear of Mrs. Lewis's difficulties with sympathy and your name was the one I could attach to that of Wyndham Lewis word readily.

None of us at York has any practical suggestions at the ready, but I remember the time from my happy times in your graduate seminar fifteen years ago, as a man of generous sympathy as well as innovative thinking, it was you who suggested that we should have a benefit for Mrs. Lewis, an activity that might be organized to relieve Mrs. Lewis's situation. I'm sure your efforts would be appreciated. If you are already aware of her circumstances, please accept my apologies for troubling you.

Just Wyndham Lewis
Associate Professor

During her recent illness Mrs. Wyndham Lewis has been confined to a nursing home. The care she is receiving costs from 6-8 pounds more per week than the English medicare system allowance. This may not seem like a great deal of money but obviously every little bit will help.

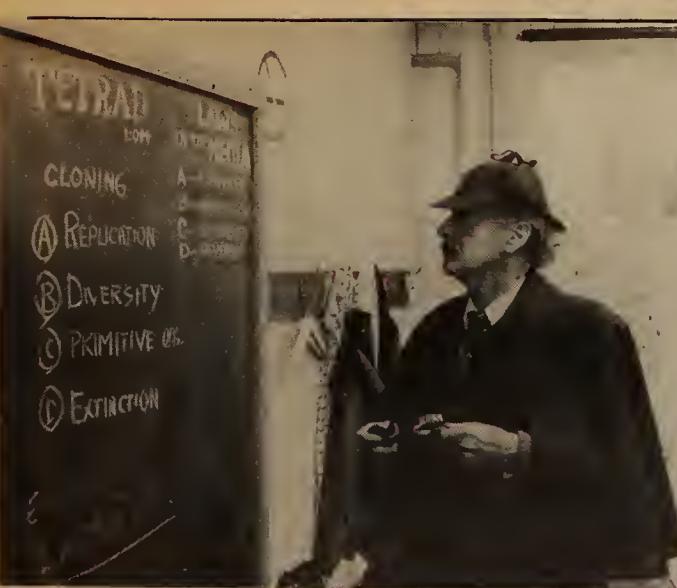
The Innis Herald is therefore setting up a benefit fund to help cover the medical expenses of Mrs. Lewis. Cheques may be made out to BENEFIT FUND c/o THE INNIS HERALD. Receipts will be provided and money forwarded to Mrs. Lewis by York U. Professor Frank Davey, Editor of the recently published "Mrs. Dukes' Million," Wyndham Lewis' first novel.

Coach House Press, the publisher of this book is situated just behind the Innis College Pub in Stab Lane where this edition may be purchased for 20% off the regular price. Mrs. Lewis holds copyright on this book so further sales might spur on a second edition for which she would receive advance royalty — purchasing the book is a way of helping.

A benefit lecture is also being considered. Further information may be obtained by calling 978-7463. Donations should be delivered to:

The Innis Herald Benefit Fund
Innis College, U. of T.
2 Sussex Ave.,
Toronto
M5S 1J5

We have received 10.00 so far.



MARSHALL MCCLUHAN | LAWS OF THE MEDIA

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Reprinted with permission.

THE ATTEMPT AT categorizing human behavior has been one of the more serious games played by philosophers throughout the ages. Marshall McLuhan, whose early taxonomies of media so charged the 1960's, now offers a new schema that describes the operation, not only of media, but of all human processes, artifacts, and creations. Human activities, including media, are said to have four fundamental properties or effects—that is, their operation entails four more or less simultaneous consequences. First, the medium or process tends to intensify, enhance, or promote something. Radio, for example, promotes an instantaneous, aural type of communication. At the same time, the activity tends to antiquate or obsolesce a previously intensified process. The rise of radio tended to detract from the importance of print. This replacement effect is of course a rather obvious and oft-noted observation; but McLuhan's four-part system or "tetrad" gathers subtlety in the last two parts: for as a human activity tends to intensify one process and obsolesce another, it also tends to retrieve yet another process, one which perhaps had been previously antiquated by an earlier process. Thus, as radio obsolesces print, it recaptures the oral texture of communication which itself had been previously replaced by print. Finally (and this last effect is the only of the four that is sequential, or occurs after rather than with the other three), the process—when pushed to the limits of its potential—tends to reverse itself, or "flip" into its opposite number. Thus, acoustic radio eventually engenders pictorial television. (Note that this reversal does not necessarily yield an opposite of the intensification, merely something substantively different.)

This categorization bears a more than fleeting resemblance to Hegel's dialectic, and may be thought of as a modern, multidimensional update of Hegel's more "linear" system. Like Hegel's,

McLuhan's "laws" postulate a cyclical evolution of human processes, encompassing both the trivial and the most profound. Take the phenomenon of "slang," epitomized by the word groovy, of 1960's parlance. The word promoted or intensified, as all slang does, a more casual type of discourse; it tended to obsolesce formal language patterns; it retrieved the emotionality and gesture characteristic of pre-linguistic communication; and it eventually reversed itself into cliché. (And if we care to follow the thread of the new cycle, cliché itself intensifies rigidity of expression, obsolesces innovation in language, retrieves the hardened categories of formal language, to at last reverse itself into . . . nostalgia.) Newtonian physics seems subject to the same pattern: it intensified a linear, sequential perspective on the universe; obsolesced the mysticism and religion of the Middle Ages; retrieved some of the Hellenistic, mechanical insights of Heron and Archimedes; and eventually reversed itself into Einsteinian relativity. And note how Copernican astronomy, operating on a different track—which McLuhan traces below—also reverses itself into the same Einsteinian terminus, which apparently serves as a point of temporary destination for a variety of cycles. (See "Tetrad Chart for the Evolution of Ideas," p. 179.)

Such examples suggest a fascinating series of analogies within the tetrad: reversal (4), for example, can be thought of as an obsolescence (2) of the intensification (1), and/or a retrieval (3) of the obsolesced (2). Yet the very scope and flexibility of McLuhan's design underscores its need for further refinement. For the theory to have genuine predictive significance, it must attempt to specify a time frame for each cycle—radio, for example, obsolesces wires as well as print, depending

upon which system it functions in; and without a time boundary, the retrieval stage becomes a meaningless reach into the open-ended grabbag of infinite history. The reversal function, as indicated above, is also a bit ambiguous and in need of explication: some of the examples McLuhan provides below suggest reversal might operate more as a type of right-angle divergence than a backwards motion. Yet the investigation of these blind spots—the filling in of the blanks in what Neil Postman has termed McLuhan's "periodic chart" of human behavior—is the challenge and fun of the theory. McLuhan offers some preliminary "charts" of a variety of human endeavors below, to which one addition can now be made: McLuhan's publication of *The Gutenberg Galaxy* and *Understanding Media* in the early 1960's intensified an awareness of communication structure over content; it obsolesced the previous emphasis on content; it retrieved an intuitive world-grasp that so many of our grandparents had; and it reversed itself into . . . well, read for yourself . . .

Paul Levinson

LAWS OF THE MEDIA

When I came across Karl Popper's principle that a scientific hypothesis is one that is capable of falsification, I decided to hypothesize the "Laws of the Media." All of man's artifacts, of language, of laws, of ideas and hypotheses, of tools, of clothing and computers—all of these are extensions of the physical human body. Hans Hass, in *The Human Animal*, sees this human power to create additional "organs" as "an enormity from the evolutionary standpoint . . . an advance laden with unfathomable consequences." The "Laws of the Media" are observations on the operation and effects of human artifacts on man and society, since, Hass further notes, a human artifact "is not merely an implement for working upon something, but an extension of our body, effected by the artificial addition of organs; . . . to which, to a greater or lesser degree, we owe our civilization."

This condition of man, surrounded by his own artifacts, is remarked on in the May, 1973 issue of *Smithsonian* by Sir Peter Medwar, whose theme is that "What's human about Man is his technology," including both his "sensory and motor accessories." After all, these sensory and motor organs "receive their instructions from ourselves." The "Laws of the Media" led me to the awareness that all our artifacts, all our "sensory and motor accessories," are in fact, words. All of these things are outcries and utterings of man.

In Douglas Fraser's *African Art as Philosophy* it is mentioned as a feature of some traditional societies that speech and weaving are synonymous:

Among the Bambara and the Dogon, the gift of weaving is closely associated with that of speech. *Say*, the Dogon word for cloth, means "It is the spoken word" (Griaule 1948, p. 90). Weaving, along with speech, was a gift from the Creator to help man.(1)

Exploration of the "Laws of the Media" opens up the matter of the grammar and syntax of each artifact. There seem to be only four features, and they are in analogical proportion to each other:

- (a) What does it enhance?
- (b) What does it obsolesce?
- (c) What does it retrieve that had been obsolesced earlier?
- (d) What does it flip into when pushed to the limits of its potential?

When these questions had been considered with regard to dozens of media and technologies, there came a surprising discovery, namely that all the extensions of man, verbal or non-verbal, hardware or software, are essentially metaphoric in structure, and that they are in the plenary sense linguistic, a fact long accepted by the Bambara and the Dogon tribes, among many others. A "metaphor" means literally "carrying across" from Greek *metaferere* and was translated into Latin as "translatio." In a word, metaphor is a kind of bridging process, a way of getting from one kind of experience to another. This reaching out always involves a resonating interval rather than a mere connection. When a wag said "Man's reach must exceed his grasp or what's a metaphor?" he was "right on." Each "side" of the resonating interval is an area of "touch," and in the sensory experience of "touch" there is never a connection but always a gap or an interval. Between the wheel and the axle, the interval (and not the connection) is "where the action is." That is to say, there is a large acoustic factor in touch and in metaphor alike—the audible-tactile.

From a structural "point of view" a metaphor has four terms which are discontinuous, yet in ratio to one another. Aristotle pointed this out in his *De Anima* (Book III, Chapter VIII):

It follows that the soul is analogous to the hand; for as the hand is a tool of tools, so the mind is the form of forms and sense the form of sensible things.

A four-part analogy is a figure-ground structure. (In a metaphor there are two figures and two grounds in ratio to one another.) Apropos the four-part structure which relates to all human artifacts (verbal and non-verbal), their existence is certainly not deliberate or intentional. Rather, they are a testimony to the fact that the mind of man is structurally inherent in all human artifacts and hypotheses whatever. Whether these ratios are also present in the structure of the "natural" world raises an entirely separate question. It is perhaps relevant to point out that the Greeks made no eneleches or studies of the effects of man-made technology, but only of what they considered the objects of the natural world.

**TETRAD CHART FOR THE EVOLUTION OF IDEAS:
THEORIES OF MOTION**

	ARISTOTLE'S LAW OF MOTION	IMPETUS	INERTIA (NEWTON'S 1st LAW OF MOTION)	ACCELERATION (NEWTON'S 2nd LAW)	REACTION (NEWTON'S 3rd LAW)	COOPERNICAN REVOLUTION	EINSTEINIAN SPACE-TIME RELATIVITY
INTENSIFIES	prime mover Zeus	ergodic character of motion	inertion (inertia of figure from ground)	creative/recreational force (continuous force)	action/reaction simultaneity (equilibrium)	the sun as central	interplay & flux of time (interchangeability of figure/ground)
OBSOLESCES	extinction	prime mover	change (interaction of figure and ground)	inertia	the sequential	the earth	a absolute space and time (Newtonian measuring stick)
RETRIEVES	moral order Heracles	extinction (Divine Animal)	homeostasis (static balance)	kinesis equilibrium	Euclidean geometry; Anaxagoras	Anaxarchus (two-centered)	non-measurable void (resonant interval)
REVERSES INTO	impetus	inertia (static)	acceleration	simultaneity (interaction retroaction; electric polarity)	relativity (dasein/bruno - quantum mechanics)	relativity	the next Law of Physics (not yet discovered...)

The usual approach to metaphor is verbal rather than physically operational, as appears in *The Myth of Metaphor* by Colin Murray Turbayne:

However appropriate in one sense a good metaphor may be, in another sense there is something inappropriate about it. This inappropriateness results from the use of a sign in a sense different from the usual, which use I shall call "sort-crossing." Such sort-crossing is the first defining feature of metaphor and, according to Aristotle, its genus:

Metaphor(*meta-phoro*) consists in giving the thing a name that belongs to something else; the transference (*epi-phora*) being either from genus to species, or from species to genus, or from species to species, or on the grounds of analogy.(2)

However, Aristotle saw four-part analogy in psychological operations as well:

With what part of itself the soul discriminates sweet from hot I have explained before and must now describe again as follows: That with which it does so is a sort of unity, but in the way just mentioned, i.e. as a connecting term. And the two faculties it connects, being one by analogy and numerically, are each to each as the qualities discerned are to one another (for what difference does it make whether we raise the problem of discrimination between disparates or between contraries, e.g. white and black?). Let then C be to D as A is to B: it follows *alternando* that C:A::D:B. If then C and D belong to one subject, the case will be the same with them as with A and B; A and B form a single identity with different modes of being; so too will the former pair. The same reasoning holds if A be sweet and B white.(3)

These ratios also extend to the four irreducible relations in technology. For example—THE LAWS OF EQUILIBRIUM: (A) Any input amplifies or intensifies some situation (inflates); (B) Obsolesces existing homeostasis or balance; (C) Recreates an older mode of equilibrium (e.g., Eliot—Auditory Imagination); (D) When pushed to its limits, the system reverses its modalities.

The "Laws of the Media" are structural forms closely related to metaphor. The parts of the tetrad have the same complementary character:

Retrieval is to Obsolescence as Amplification is to Reversal
—and—

Retrieval is to Amplification as Obsolescence is to Reversal.

METAPHOR: (A) Enhances awareness of relations; (B) Obsolesces simile, metonymy, connected logic; (C) Retrieves understanding, "meaning" via replay in another mode; (D) Reverses into Allegory.

TETRAD: (A) Intensifies awareness of inclusive structural process; (B) Obsolesces logical analysis and "efficient causality"; (C) Retrieval mode: Metaphor; (D) Reversal: technology (hardware) becomes word (software).

Examples of the operation of the four laws for various communication media follow.

VERBUM (utterance): (A) Intensifies and crystallizes percept—as word (thing); (B) Obsolesces the merely sensory via perceptual interplay; (C) Retrieval: transference of power from things to word-as-vortex; (D) Reverses into the conceptual (replay of meaning-minus-the-experience).

SPOKEN WORD (mirror of the mind: canon is mirror of the voice, when one voice repeats or reflects what another has stated): (A) "Speak that I may see thee." (Title of book by Harold Stahmer)(4); (B) Obsolesces the subhuman; (C) Retrieves past experience; (D) Group awareness and class structure.

SLANG: (A) Intensifies the new; (B) Obsolesces conventional vagueness, spectrum of meanings; (C) Retrieves unconventional primal gesture; (D) Reverses into cliché.

TALKING DRUM: (A) Enhances resonant interval, rhythm; (B) Obsolesces the merely vocal; (C) Retrieves gesture and dance; (D) Reverses into song, sob, or scream.

MIRROR (*mirari*—to wonder): (A) Enhances ego by repetition and self-advertisement; echo-matching of a figure-minus-its-ground; instrument for self-portraiture (Rembrandt, etc.); adjunct of phonetic literacy via visual intensity; (print has the same effect for the user—i.e., self-advertisement); (B) Obsolesces the corporate mask and corporate appearance (costume); dress replaces costume; (C) Retrieves the mode of Narcissus (magic, metamorphic tunnel vision); mirror as sitter, painter as audience and as admirer; (D) Reverses into "making" process as outlook becomes insight.

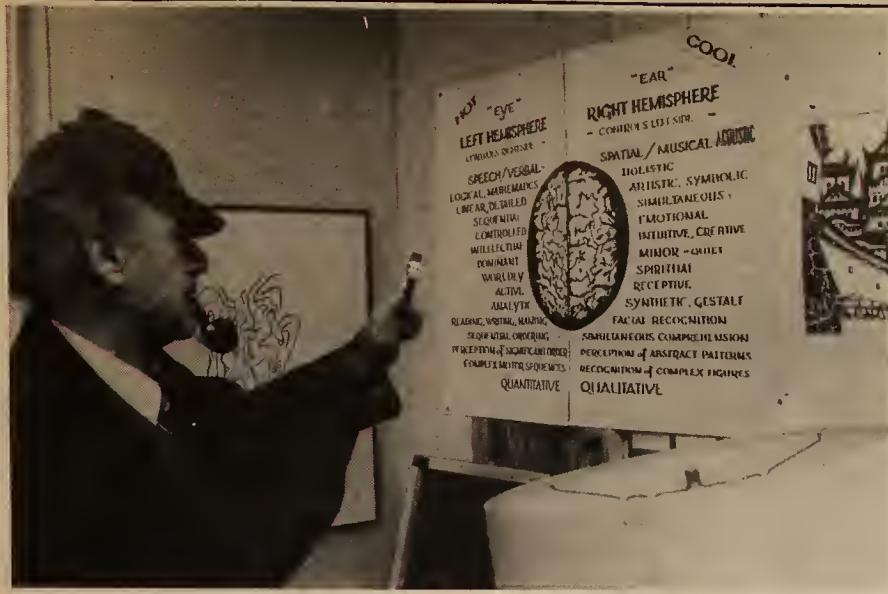
PRINTED WORD: (A) Amplifies private authorship, the competitive, goal-oriented individual; (letters are an extension of the teeth, the only linear and repetitive part of the body; as Harold Innis explains, writing on paper leads to military bureaucracies); (B) Obsolesces slang, dialects, and group identity; separates composition and performance, divorces eye and ear; (C) Retrieves tribal elitism, charmed circles, the "neck verse"; (print makes everyone a reader, and Xerox makes everyone a publisher); (D) With flip from manuscript into mass production via print, there comes the corporate reading public and the "historical sense."

RADIO: (A) Enhances simultaneous access to the entire planet: "On the air you're everywhere"; (B) Obsolesces wires and cables and physical bodies; end of rational and linear; end of Euclidean space; end of Western Time and Space; (C) Retrieves tribal ecological environments—trauma, paranoia, and the primacy of the right hemisphere of the brain; (radio was the hidden ground to the figure of the retrieved Prohibition of drug abuse in the television age); (D) World reverses into "talking picture"—audience as actor participating in its own actor-experience.

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ALPHABET, MOTHER OF INVENTION

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IF ONE MUST CHOOSE the one dominant factor which separates man from the rest of the animal kingdom, it would undoubtedly be language. The ancients said: "Speech is the difference of man." Opposition of the thumbs and fingers and an erect stature were certainly key developments in the separation of man from animals, but the great quantum leap of intellectual capacity took place with speech. The work of Whorf and Sapir shows that the spoken language structures the way in which man thinks and perceives the world. It is the medium of both thought and perception as well as communication.

Until literacy developed, speech was the principal means of communication. With writing, a new medium of communication opened up, and man's intellectual development made a second quantum leap, "contrary to the ancient view that only old things can come out of change."⁽¹⁾ In 1926, Breasted noted that "The invention of writing and of a convenient system of records on paper has had a greater influence on uplifting the human race than any other intellectual achievement in the career of man. Carlyle, Kant, Mirabel and Renan believed that writing was the beginning of civilization."⁽²⁾

Harold Innis, the Canadian economic historian, was perhaps the first to examine the effects of writing in shaping the intellectual, social, economic and political life of man:

...the art of writing provided man with a transpersonal memory. Men were given an artificially extended and verifiable memory of objects and events not present to sight or recollection. Individuals applied their minds to symbols rather than things and went beyond the world of concrete experience into the world of conceptual relations created within an enlarged time and space universe. . . . Writing enormously enhanced a capacity for abstract thinking. . . . Man's activities and powers were roughly extended in proportion to the increased use and perfection of written records.⁽³⁾

Innis observed that writing upon stone and clay created priestly bureaucracies and gave command over time because of the permanence of the record. Writing on paper, on the other hand, created military bureaucracies and gave command over space because of the ease with which information written upon paper could be transported and hence provide command at a distance. Innis attributed the fall of Rome to the disappearance of its source of paper.

If writing has had the impact that Breasted and Innis suggest, then the particular form a writing system assumes plays a crucial role in shaping the thought of its users. Not only should one expect a major difference in the thought patterns of literate and pre-literate people, but one should also expect a comparable difference in the thought patterns of societies whose writing systems differ significantly.

Innis pointed out the differences that using a particular medium such as paper, clay, or stone has on the organization of a society. Of equal importance in affecting a society's thought patterns is the way in which the spoken word is visually coded. There is a vast difference between ideographic (pictographic) codes, syllabic codes, and the alphabetic code, and the thought patterns they encourage.⁽⁴⁾ Let us compare Chinese and European culture. Western alphabetic and Chinese literacy represent the two extremes of writing. The alphabet is used phonetically to visually represent the sound of a word. Chinese characters are used pictographically to represent the idea of a word.

Consequently, they are less abstract and less specialized than alphabetic writing. Eastern and Western thought patterns are as polarized as their respective writing systems.

Western thought patterns are highly abstract, compared with Eastern. There developed in the West, and only in the West, a group of innovations that constitute the basis of Western thought. These include (in addition to the alphabet) codified law, monotheism, abstract science, formal logic, and individualism. All of these innovations, including the alphabet, arose within the very narrow geographic zone between the Tigris-Euphrates river system and the Aegean Sea, and within the very narrow time frame between 2000 B.C. and 500 B.C. We do not consider this to be an accident. While not suggesting a direct causal connection between the alphabet and the other innovations, we would claim, however, that the phonetic alphabet played a particularly dynamic role within this constellation of events and provided the ground or framework for the mutual development of these innovations.

The effects of the alphabet and the abstract, logical, systematic thought that it encouraged explains why science began in the West and not the East, despite the much greater technological sophistication of the Chinese—the inventors of metallurgy, irrigation systems, animal harnesses, paper, ink, printing, movable type, gunpowder, rockets, porcelain, and silk. Credit must also be given to monotheism and codified law for the role they played in developing the notion of universal law, an essential building-block of science. Almost all of the early scientists—Thales, Anaximenes, Anaximander, Anaxagoras and Heraclitus—were both law-makers in their community and monotheistically inclined. They each believed that a unifying principle ruled the universe.⁽⁵⁾

Phonetic writing was essential to the intellectual development in the West. No such development occurred in the East. To understand why the alphabet developed in the West and not in the East, we need only consider the nature of the spoken Chinese language. All Chinese words are monosyllabic. As a consequence of the limited number of sounds possible for a word, there is an enormous amount of redundancy in the sounds of Chinese words. There are 239 words, for instance, with all the same sound, *shih*. There is little incentive for the development of an alphabet under these conditions. Western tongues, on the other hand, lend themselves to alphabetic transcription because they are more fractured.

All writing systems began as ideographic systems in which the idea of a word is represented by a sign.⁽⁶⁾ The Chinese system never developed beyond the ideographic stage. The Sumerian and Egyptian systems which began in 3500 and 3000 B.C. respectively, evolved into syllabic systems in which the sounds of syllables were represented by signs. The Egyptians retained their hieroglyphs and used a mixed system of ideograms and syllabic signs. In addition to these signs, they also developed twenty-two unicongsonantal signs which could have served as an alphabet. These signs were restricted to rendering foreign proper names, however, and, hence, cannot be considered a true alphabet.

The first primitive alphabet was developed by the Semitic tribe, the Seirites, who mined copper for the Egyptians in the Sinai desert. They are referred to in Scripture as the Midianites, or Kennites, and are the tribe Moses sojourned with in Sinai. The Seirites adapted the twenty-two Egyptian consonants to their own Semitic tongue. This primitive "alphabet" was used by the Phoenicians and Hebrews and spread from the Middle East to the Indian sub-continent where it formed the basis of the Brahmi, Pali, and Sanskrit alphabets. All of these forms of

writing operated on the phonetic principle minus a vowel structure and, hence, fell short of the phonetic alphabet.

The Greeks borrowed the Semitic alphabet from the Phoenicians and converted it into a truly phonetic alphabet with the inclusion of vowels. So enriched, the Greek alphabet spread to other cultures and became the basis of all modern Western alphabets, including our own. The alphabet was invented once, and only once, in the history of man, and its effects, as we shall see, were as unique as the thing itself.

By including the vowels, the Greek alphabet became the most sophisticated writing machine developed by man. The impact of the Greek alphabet was naturally much greater than the impact of the earlier and more primitive phonetic writing systems such as the Babylonian syllabary or the Semitic alphabet of consonants only. The effects of these earlier phonetic writing systems, however, cannot be ignored.

The Babylonian syllabary, like the alphabet, encouraged the development of classification. The reform and simplification of the Babylonian syllabary from 600 signs to 60 signs occurred at the same time that the Hammurabic legal code was introduced. In addition to organizing the laws in a systematic manner, the code also promoted uniform and standardized procedure throughout the Babylonian empire, introducing uniform weights and measures. The Semitic alphabet made its strongest impact on the Hebrew people. The effects of classification are seen clearly in the way they codified their law and also in the systematic way in which they recorded their history, the first people to do so. The abstraction which the use of the alphabet encourages expressed itself in the theological concepts of the Hebrews, the first people to entertain the idea of one, and only one, God. True monotheism begins at Mount Sinai when Moses descends with the tablets of the Law "written by the finger of God" (*Exodus* 24:12). It is at this moment in the history of the Israelites that they are simultaneously introduced to monotheism, codified law, and systematic writing.

By adding vowels to the Semitic alphabet, the Greeks created the first truly phonetic alphabet which is able to accurately and unambiguously transcribe the spoken words of any language, using only twenty to thirty signs, or letters. "The original Greek invention achieved the essential task of analysis and it has not been improved upon."⁽⁷⁾

The purely phonetic alphabet had its greatest impact on the Greeks, the very first people to achieve and to use it. The Greek alphabet first came into use around 700 B.C.⁽⁸⁾ Within 300 years the Greeks had developed from dependence on an oral tradition based on myths, to a rationalistic, logical culture which laid the foundations for logic, science, philosophy, psychology, history, political science, and individualism. How can one account for this rapid transition from a state of group involvement to individual scepticism? We believe that the alphabet served as the operative ground for this rich development which was characterized by the classification and abstraction of ideas.

The very word *idea* is indicative of the revolution in thinking that took place with literacy. This word, which is not to be found in Homeric Greek, derived from the word *eidos*, indicating "visual image." The alphabet had the mysterious and unique power of separating the visual faculty from the other senses and giving dominant play to the visual. The pervasive use of uniform elements, the phonetic letters that the alphabet entailed, encouraged the additional visual matching of situational elements which formed the ground for Greek logic, geometry, and rationality. The idea of truth itself, the correspondence of thing and intellect, is based on matching. At a more popular level, the development of realistic representation in the arts is identified with the Greeks in their first age of literacy.⁽⁹⁾

The phonetic alphabet also served as a paradigm for the process of abstraction, for the written word is an abstraction of the spoken word which, in turn, is an abstraction from the holistic experience. The word, when written with the phonetic alphabet, represents a double level of abstraction beyond the merely spoken language. First, the spoken word is broken up into its constituents of semantically meaningless phonemes which, in turn, are represented by meaningless letters. The use of the phonetic alphabet encouraged the development of abstractions:

With literacy they (the Greeks) suddenly saw their universe as ordered. Their new world view, however, was in conflict with the vocabulary they inherited from their oral tradition. Their conflict produced essential and permanent contributions to the vocabulary of all abstract thought: body and space, matter and motion, permanence and change, quality and quantity, combination and separation, are among the counters of common currency now available because pre-Socratics first brought them near the level of consciousness.⁽¹⁰⁾

Paradoxically, the alphabet enabled the Greeks to reduce the massive polyphonies of their oral culture by selecting and logically (visually) connecting what had been simultaneous and musical. If the Greek means of abstracting and conceptualizing was by logical connection, the abstract art and science of the twentieth century proceeds by the contrary means of pulling out the "logical" (visual) connections in space and time. This returns the art and philosophy of today to musical form. If the Greek drive to abstraction had been to eliminate the acoustic and musical in favor of visual and logical connectedness, our nonrepresentational and abstract art and science assumes a complementary pattern.

The Greek alphabet also provided both the model and the bias for classification, an essential development in Greek analytic thought during the period from 700 to 400 B.C., especially for logic, science, and history. In addition to serving as a paradigm of abstraction and

classification, the alphabet also served as a model for division and separability. With the alphabet, every word is separated into its constituent sounds and constituent letters. Havelock shows that the Greek idea of atomicity—that all matter can be divided up into individual tiny atoms—is related to the use of the alphabet: ". . . they saw the analogy with what the alphabet had done to language and likened their atoms to letters. . . ."⁽¹¹⁾ The Greek capacity for divisiveness and separation extends way beyond their atomicity of matter. With writing, what is recorded or remembered becomes separate from the writer, existing in a book or a scroll. Knowledge takes on objective identity, separate from the knower. The Greek, in this way, developed the notion of objectivity and detachment, the separation of the knower from the object of his awareness. This is the beginning of the scientific method and the source of the dichotomy the Greeks created between subjective thinking as found in art and poetry, and objective thinking as exemplified by philosophy and science. In art, percept precedes concept, while in science, method dominates both.

The Greeks invented "nature" (*phusis*) which is their classification of the objective external world. "Nature" does not include man or any of his artifacts such as the alphabet, which may explain why the Greeks never studied the *effects*, even of their own technology, a radical flaw in their objectivity. It was the separation of man from nature, perhaps, that allowed Western thinkers to consider nature as an object to be studied, or a resource to be exploited.

The Greeks did not study the entelechies or formal effects of human artifacts, but only those of natural forms, whether of mineral, flora, or fauna. When Achilles encounters the ghost Patroclus, he feels frustrated and says: "I see that we do live on after death, but without entelechies." The entelechy of anything is, as it were, the functional vortex of energy and power which it manifests by its action. The merely visual or logical connectedness which the phonetic alphabet fosters in the thought and perception of literate men is quite unable to relate the environmental and structural forms to their users. Edward T. Hall spots this peculiar gap in "the edifice of Western thought" when he observes: "Quite simply the Western view is that human processes, particularly behavior, are independent of environmental controls and influence."⁽¹²⁾ That which is environmental or ecologically holistic has an acoustic or simultaneous structure inaccessible to the linear forms of thinking fostered by the alphabet.

Another important split in Greek thinking was the separation of the individual from his society. Plato develops the notion of psyche or soul from which the notion of an individual developed. In the *Republic*, Plato ". . . equipped his reader with the doctrine of the autonomous and identified it as the seat of rational thought . . ."⁽¹³⁾ That the alphabet contributed to this unique event in the history of man was certainly not recognized by Plato or Aristotle. Like other literate Greeks, they avoided the study of the effects of their own artifacts.

Left-Right Split of the Brain and the Role of the Alphabet in Hemispheric Dominance

Recent developments in the field of neurophysiology tend to support the hypothesis that the alphabet produced a situation favorable for the development of logic, rational thought, and science. Neurophysiologists have determined that while there is a certain degree of redundancy and overlap between the two hemispheres of the brain, essentially the left and right hemispheres of the brain perform specialized tasks. The right hemisphere is the locus of the artistic, intuitive, spiritual, holistic, simultaneous, discontinuous or creative side of our personalities, whereas the left hemisphere controls the linear, visual, logical, analytic, mathematical, and verbal activities of our psyche.

We here suggest that the alphabet created a linear and visual environment of services and experiences (everything from architecture and highways to representational art) which contributed to the ascendancy or dominance of the left, or linear, hemisphere. This conjecture is consistent with the results of the Russian neurophysiologist Luria who found that the area of the brain which controls linear sequencing and, hence, logic, mathematics, and scientific thinking, is located in the pre-frontal region of the left hemisphere:

The mental process for writing a word entails still another specialization: Putting the letters in the proper sequence to form the word. Lashley discovered many years ago that sequential analysis involved a zone of the brain different from that employed for spatial analysis. In the course of our extensive studies we have located the region responsible for sequential analysis in the anterior regions of the left hemisphere.⁽¹⁴⁾

Luria's results show that the expression "linear thinking" is not merely a figure of speech, but an actual, bona fide activity of the brain which takes place in the anterior regions of the left hemisphere of the brain. His results also indicate that the use of the alphabet, with its emphasis on linear sequence, stimulates this area of the brain. Luria's findings provide an understanding of how the written alphabet, with its linear structure, was able to create the conditions conducive to the development of Western science, technology, and rationality.

The alphabet separated and isolated visual space from the many other kinds of sensory space involved in the senses of smell, touch, kinesthesia, and acoustics. This made possible the awareness of Euclidean space which is linear, homogeneous, connected, and static. When neurophysiologists assign a vague "spatial" property to the right hemisphere, they are referring to the simultaneous and discontinuous properties of audile-tactile and multiple other spaces of the sensorium.

The Euclidean space of analytic geometry is a concept of the left hemisphere of the brain, while the multi-dimensional spaces of the holistic sensorium are percepts of the right hemisphere of the brain.

The Mystery of Zero

The Greeks, the first people to develop the totally phonetic alphabet with its continuous and connected spaces, unwittingly excluded the possibility of zero from their culture. One of the great historical paradoxes is that although the Greeks invented logic and formal geometry, they never developed the concept of zero, and thus their algebra was only marginal. The Greeks, guided by Parmenides' logic, simply rejected the notion of non-being as being logically inconsistent. Aristotle held that nature abhorred a vacuum. The Greeks were literally too inhibited by their logic to entertain or to conceive zero. The Hindus, on the other hand, regarded non-being as the goal of their spiritual life, the way to Nirvana. The Hindus in their oral culture, with almost total disregard for logical rigour but with sheer intuition, invented the notion of zero and the Arabic-Hindu numerals we presently use. They pioneered all of the present day calculational algorithms or methods for addition, subtraction, multiplication, division, and square rooting, as well as developed algebra into a sophisticated mathematical system. Without the mathematical ideas developed by the Hindus and transmitted to Europe by the Arabs, the scientific revolution of the Renaissance could never have taken place. Hindu algebra laid the foundations for the work of Descartes, Leibnitz, and Newton.

The Intensification of the Effects of the Alphabet with Print

If the phonetic alphabet had created a ground or climate favorable to intensified activity of the left hemisphere of the brain, the printed word reinforced this effect many times, both for the individual reader and by the spread of the reading habit. The very activity of type-setting became a major paradigm of sequential and segmented organization which fostered the habit of precise measurement so necessary for the development of analytic, experimental technique. Without the development of the experimental and observational technique by Tycho Brahe, Galileo and others, Renaissance scientists would never have broken out of the constraints of Greek theory with its relative indifference to the imperfections of the physical world. The effects of precise and repeatable diagrams in botany and anatomy brought a completely new dimension to these sciences. Writing on "Early Science and the Printed Book," Stillman Drake observed that print made available texts from the ancient world, so crucial to the renaissance of learning and science, and made this material available on a much larger scale.⁽¹⁵⁾ Arabic texts transmitting the Hindu notions of zero, place, numeration, and algebra were also more widely circulated as a result of printing. These mathematical developments were essential for the "rise of science." Another effect of printing was to spread scientific learning beyond the walls of the university where it had been monopolized and limited by academics. Most of the breakthroughs in science during the Renaissance were made by non-academics like Copernicus, Brahe, and Galileo.

The Re-Emergence of the Oral Tradition with Non-Print Electric Media

If the alphabet and print intensified the lineal activity of the left hemisphere of the brain, the new holistic and simultaneous information environments created by electronic technology bring back into full play the activity of the right hemisphere of the brain. Electricity moves at the speed of light, creating a simultaneous, non-lineal, acoustic environment of interface and resonance rather than connection. The right side of the brain is specially qualified to deal with this figure-ground environment of simultaneous information and pattern recognition. The lineal, segmented, causally connected description of nature characteristic of the left side of the brain can no longer cope with the new ecological, nuclear environment.

The clock-work universe of Newton, phased out at the speed of light, is replaced by the holistic non-linear descriptions of quantum mechanics, general relativity, and the new astronomy. Einstein's General Theory of Relativity no longer describes the interactions of the individual components of matter placed in the passive container of Newtonian space. In Einstein's world, matter, through its gravitational interactions, creates "space" which, in turn, reacts back on this matter. Lineal, connected, infinite, static Euclidean space gives way to a dynamic, resonating, non-lineal, non-Euclidean, finite, closed universe which folds back on itself—"On a clear day you can see the back of your head."

In the world of atomic physics the distinction between particles and waves assumes a complementary character. Light displays the properties of particles, knocking electrons out of metals (the photoelectric effect), while electrons are found to behave like waves (electron diffraction). According to the Heisenberg Uncertainty Principle, one can no longer measure simultaneously the exact position and momentum of a particle. One is forced to adopt a probabilistic description of nature, in which particles are represented by waves of probability. The chemical bonds which hold atoms together are resonances of these probability waves.⁽¹⁶⁾ The very elementary particles of which matter is composed are themselves resonating composites of each other.

The electric service environment of simultaneous information, as

was first exemplified by the telegraph, provided a new social ground favorable to the rediscovery of oral culture. This was reflected by the interest that developed in the nineteenth century with folk tales, folk culture, and anthropology. These, in turn, relate to the changes that occurred in psychology at the beginning of the twentieth century. Just as Planck was ushering in the idea of the discontinuous quantum of energy, Freud was preparing the demise of the mechanistic psychology that arose during the Enlightenment under the influence of Newtonian physics and print mentality. Freud returned medicine to the oral tradition of curing the sick through the use of words. Lain Entralgo's studies reveal that as the ancient Greeks established their medicine on a firmer scientific ground, they dropped the verbal elements of their treatment to concentrate solely on somatic cures. Freud's psychotherapy represented a return to the shamanistic traditions of tribal medicine, and "the therapy of the word."⁽¹⁷⁾

Evidence for the revival of oral traditions can also be found in the art, music, and literary world of the nineteenth and early twentieth century. Examples include Mark Twain's use of local dialects in *Huckleberry Finn*, the symbolists' avoidance of ideological connections in their poetry, Joyce's *Finnegan's Wake*, the popularity of jazz and rock, whose origins are found deep in the rhythms of African music, the dropping of melodic connections in atonal music, and the use of African motifs and abstract discontinuity in the paintings of Picasso and the cubist school.

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"You see, Dad, Professor McLuhan says the environment that man creates becomes his medium for defining his role in it. The invention of type created linear, or sequential, thought, separating thought from action. Now, with TV and folk singing, thought and action are closer and social involvement is greater. We again live in a village. Get it?" Drawing by Alan Dunn; © 1966, The New Yorker Magazine, Inc.



ALL THE STAGE IS A WORLD IN WHICH THERE IS NO AUDIENCE

With TV, Shakespeare's "All the world's a stage" flips into "all the stage is a world", in which there is no audience and everybody has become an actor, or participant. When one says that "the medium is the message", it is to point out that every medium whatever creates an environment of services and disservices which constitute the special effect and character of that medium. Tony Schwartz points out that one of the major aspects of the TV image is that it uses the eye as an ear, since it is a resonating audible-tactile form of innumerable gaps that have to be filled in by the viewer:

In watching television, our eyes function like our ears. They never see a picture, just as our ears never hear a word. The eye receives a few dots of light during each successive millisecond, and sends these impulses to the brain.¹

It is this open-mesh image that is so entirely involving, even to the point of inducing semi-hypnotic trance; and this raises a matter that confuses many people not familiar with the structural character of our sensory experience. It was the symbolists who had stressed the character of the discontinuous as the key to tactility and involvement: their structures were never continuous or connected statements so much as suggestive juxtapositions. As Mallarme put it: "To define is to kill. To suggest is to create." The simultaneous world of electric information is always lacking in visual connectedness and always structured by resonant intervals. The resonant interval, as Heisenberg explains, is the world of touch, so that acoustic space is simultaneously tactile.

Any medium presents a *figure* whose *ground* is always hidden, or subliminal. In the case of TV, as of the telephone and radio, the subliminal *ground* could be called the diecarnate or disembodied user. This is to say that when you are "on the telephone", or "on the air," you do not have a physical body. In these media the sender is sent, and is instantaneously present everywhere. The disembodied user extends to all those who are recipients of electric information. It is these people who constitute the *mass* audience, because mass is a factor of speed rather than quantity, although popular speech permits the term mass to be used with large publics.

Diecarnate man, deprived of his physical body, is also deprived of his relationship to Natural Law and physical laws. As a diecarnate intelligence, he is as weightless as an astronaut, but able to move very much faster. Minus the physical mesh of Natural Laws, the user of electronic services is largely deprived of his private identity. The TV experience is an inner trip, and is as addictive as any known drug. The diecarnate TV user lives in a world between fantasy and dream, and is in a typically hypnotic state which is the ultimate form and level of participation.

The world of fantasy is an inner world whereas the world of dreams tends toward outer orientation and aspiration and deferred gratification. On the other hand, fantasies are instant and are their own satisfaction. The diecarnate TV user, with a strong bias toward fantasy, dispenses with the real world, even in the newscasts. The news automatically becomes the real world for the TV user and is not a substitute for reality, but is itself an immediate reality. Death on TV is a form of fantasy.

On television, violence is virtually the sole cause of death; it is only on soap operas, and then very rarely, that anyone dies of age or disease. But violence performs its death-dealing service quickly, and then the victim is whisked off camera. The connection of death to real people and real feelings is anonymous, clinical, and forgotten in the time it takes to spray on a new and longer-lasting deodorant.²

The fantasy violence of TV is a reminder that the violence of the real world is much motivated by people questing for lost identity. Rollo May and others have pointed out that violence in the real world is the mark of those questing for identity. On the frontier everybody is a nobody, and therefore the frontier manifests the patterns of toughness and vigorous action on the part of those trying to find out who they are.

A more characteristic form of identity quest under electric conditions is the universal theme of nostalgia. When our world exists only in fantasy and memory, the natural strategy for identity is nostalgia, so that today revivals occur so frequently that they are now called "recurrences" (in the recording industry). In his book "Do It", Jerry Rubin wrote after the trial:

Television creates myths bigger than reality. Whereas a demo drags on for hours and hours, TV packs all the action into two minutes — a commercial for the revolution. On the television screen news is not so much reported as created. An event happens when it goes on TV and becomes myth ... Television is a non-verbal instrument, so turn off the sound, since no one ever remembers any words that they hear, the mind being a technicolour movie of images, not words. There's no such thing as bad coverage for a demo. It makes no difference what's said: the pictures are the stories.³

The social myth is a kind of a mask of one's time, a "put on" which is also a form of body language. It is this body language which relates the TV form to the right hemisphere of the brain and brings us directly into relation to TV politics. Whereas the left hemisphere is sequential and logical, verbally connected and syntactic, the right hemisphere is simultaneous and acoustic, emotional and intuitive. The electric environment tends to give a lot of stress and power to the right hemisphere, just as the old industrial and literate environment had given corresponding dominance to the left hemisphere. The left hemisphere had been favored by the worlds of literacy, and of market organization with its quantitative goals and specialist structure. These worlds have been increasingly obsolesced by the instant environment and instant replays that enhance the simultaneous character of the right hemisphere.

Electronic or diecarnate man is automatically committed to the primacy of the right hemisphere. In political terms the instant mask, a mythic structure, gives sudden prominence to the charismatic image of the political leader. He must evoke nostalgic memories of many figures that have been admired in the past. Policies and parties yield to the magic of the leader's image. The arguments in the Ford/Carter debates were as insignificant as the fact of their party affiliation.

If diecarnate man has a very weak awareness of private identity and has been relieved of all commitments to law and morale, he has also moved steadily toward involvement in the occult, on one hand, and loyalty to the superstate as a substitute for the supernatural on the other hand. For diecarnate man is the only political regime that is reasonable or in touch with him, is totalitarian — the state becomes religion. When loyalty to Natural Law declines, the supernatural results se an anchorage for diecarnate man; and the supernatural can even take the form of the sort of megamachines of the state that Mumford talks about as existing in Mesopotamia and Egypt some 5000 years ago. The megamachines of North America, for example, can take the form of the fifty-three billion dollar ad industry for manipulating our corporate psyches, or they can be the equally vast security systems constituted by what Peter Drucker calls our "pension fund socialism".

Through their pension funds, employees of American business today own at least 25 per cent of its equity capital, which is more than enough for control. The pension funds of the self-employed, of the public employees, and of school and college teachers own at least another 10 per cent, giving the workers of American ownership of more than one-third of the equity capital of American business.⁴

Meantime, our own megamachine for daily living presents us with the world as "a sum of lifeless artifacts", as Erich Fromm explains:

The world becomes a sum of lifeless artifacts; from synthetic food to synthetic organs, the whole man becomes part of the total machinery that he controls and is simultaneously controlled by. He has no plan, no goal for life, except doing what the logic of technique determines him to do. He aspires to make robots as one of the greatest achievements of his technical mind, and some specialists assure us that the robot will hardly be distinguished from living men. This achievement will not seem so astonishing when man himself is hardly distinguishable from a robot.⁵

When the viewer himself becomes a kind of diecarnate information pattern; the saturation of that pattern by an electric environment of similar patterns gives us the world of the contemporary TV user. This is a parallel to the computer — the only technology that lives on, and produces, the same material.

Marshal McLuhan

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 2. We demand that the Ontario Student Aid Programme provide an adequate income for all students.
 3. We demand that all academic instruction and academic support services — library, cleaning, clerical etc. — be adequately funded and staffed, with wages that meet the cost-of-living requirements.
 4. We demand that budget prioritization at the University of Toronto hold academics as its major and highest responsibility, and that all aspects of the budget be dealt with in open session with adequate student/staff input.
- This petition will go to Principal Saywell of Innis College and Dean Fraser of the Faculty of Arts and Science.

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"Finally we must keep in mind the limited role of Universities and recall the comment that 'the whole external history of science is a history of the resistance of academies and Universities to the progress of knowledge'."

— Harold Innis

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LONGER BOATS ARE COMING TO INNIS

The Catafalque And You

Innis is dead.

It's like that painting on the wall in the pub is the death wreath here. Gee you coulda had the Toranna skyline if you wanted it. Yeah that's what I mean. Too bad it had to die so wishy-washy.

Death is wishy-washy.

I went to a sorority and they were asking me what college I wanted to go to and I said "Innis" and they said Innis is for freaks.

And you go to the guidance counsellor, and they say, "well, nobody has ever gone there and you won't know anybody and it's just going to be terrible."

So I decided that that was what I wanted to do.

I walked in to see the Registrar, you know, the girl who had her head all shaved off bald, remember? She had a butterfly painted on her forehead and they pulled out a case of beer from underneath the table and said welcome to Innis. I knew then that my dream had come true. I said, this is what I want. Ha ha ha ha ha ha ha ha, and some guy was taking pictures for the file or something.

Who's gonna be the best country singer of the year, oh, I think Ronnie Prophet.

63 St. George was a house. You left home and you came to a house. With rooms, and you could always find one that was empty and, you know, it was allowed to get dirty. There was the couch at the old house that you really didn't mind sitting down with somebody that you didn't know — you'd never do that here.

It was just different.

Old Innis was like a fraternity.

Did you get a letter from Innis Coop? How much money I made? Was I supported by my parents? Was I full-time or part-time? Would I live in Innis Coop and if I did what?

It's all Lisa.

Nobody wants it, I just want to get finished.

That's what I think. I don't think it's worth the fight.

Every fall I have thought I can't go back. I won't go back and this year I won't. I don't know what I'm gonna do. It's too much of a distraction and that's another thing. It's like watching the fall of foam.

Like a lot of people left the house at 63 St. George and Innis still continued while it was there but it's not just because "the old people aren't still around". It's like something's missing or community or something.

I always thought Innis was like creating another family. Yeah, of course! It was a house! It was the fact that most people grew up in a house and they went to school and they saw Vic and UC and they were huge monuments to whatever and then you walked into a house. And the house had a living room and a kitchen and it was just like a house. It was like you didn't have to go anywhere, you just went from one house to another.

Ideally, there should be, maybe a hundred people. A hundred people is enough so that you get to know all of those people.

Anyway this conversation has been dragged out and like a hundred times and it's dumb just to write an editorial about it because it's not going to do anything, anyway, I don't want the old house back or anything.

It's an inventory of thoughts on the matter, is all, it's not an opinion piece, just an image.

I hear you're making money.

Canada and the Fur Trade.

It's just not taught properly, that's all.

The people who write up cutbacks legislation were probably 'educated' here or were they just trained. It's a big training school for most students.

Marx people get student unity and student uniformity quick fast cemented in their heads, you know.

Hay, why are turds tapered at one end? — So your asshole doesn't snap shut.

Didn't the Vareity say something? Cutbacks and Dave's clothes or something?

Well I wanted an Ex but that's OK.

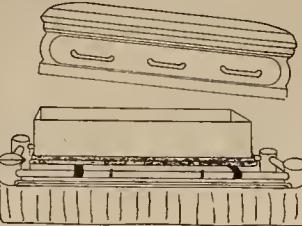
It's a police state. I mean the university. It is the same as the rest of the city now, well not quite the same, but I'm sure it used to be a lot different than drywall and fluorescent lamps. Perhaps little libraries and nooks and crannies and gardens. Now it's Chicago!

It's not Chicago. You mean the University of Chicago?

The University of Rexdale is the Sidney Smith.

Are you going to put Wendy's Retraction in?

Idunno 'cause they stole Chaplin's body, you know, and in an issue on death, well, it's probably the right one to retract an obituary, but really,



CALL IT WHAT you may — rent-a-casket, crypt bed, catafalque, In-Ex. The idea is the same — a two-part casket, with the outer portion re-used on the next funeral, and the inexpensive inner "shell" containing the remains buried or cremated.

OK, Baleo Snell got fast edited in the last issue.

Her brother's coming this summer. Yeah, I know.

Innis needs time without too many big changes. Don't you think? I don't know what Innis 'needs'.

Yeall, something.

Students need community and you can't use the word community and the number 20,000 or 30,000 in the same sentence; that is ridiculous, it's too big. You know the University of Mexico has something like 250,000 students or a billion students or something.

A friend of mine says the optimum number of students for a college is 60. Like you said, you get to know everybody, and they get on your nerves and everything but that's community.

No body ever said communities are always peaceful — like there's all kinds of infighting and so on always. But I'm talking about degree granting colleges of no more than 60 people. It can be done. This university has the American disease of thinking big, big, big until the only way to deal with it is to turn it into a unionized vending machine for the professions. Do you think this is a University for arts people anymore?

Maybe Innis could be structured into groups? Small groups. I mean actual little colleges on their own, 60 people in each?

Innis is dead. Its dead. The idea that was INNIS is now dead here at 2 Sussex. Sterilized innis is not Innis.

Its back to square one.

What this university now needs is a good 5c underground undergrad college.

Since I missed last time, I'll fill in with a bit of old news. But don't worry, I'll skip the February Frenzy that had the college on the verge of a nervous breakdown — except to say that the exemplary ethics and political savvy on the part of the student leaders of the college saved the day, despite any allegations in Varsity editorials to the contrary.

So that brings us to the Innis College Formal, Feb. 25, where Audrey (twinkle-toes) Perry was seen dancing the night away... Bill Saywell kept up his modified twist... Jane Saywell got a lesson in disco dancing from Robin & Sari... Arthur Wood stunned us all with an enthusiastic & energetic jive... Joe Medjuck did the Fred Astaire as usual... Rivi Frankel showed up with her husband... Barris & Joanne Hayne retired to Stop 33, where the music was still too loud... Sue Gellatly looked like Carrie Fisher in Star Wars... Kay Armatage did her best in borrowed high heels... Robin Holmes admitted that she was wearing the same dress as last year... David King did an elegant two-step... Dave Reinboth's entrance was applauded... Arthur Wood told a long story about having his tie cut off in the street in Germany; it's too involved to repeat here, but it was hilarious & I'm sure he would tell it again if asked... everyone drank lots of wine, loved the spinach lasagna, praised the roast beef, and agreed that the band was, well, not so hot... And when the old folks left, the students went on to disco & champagne in a suite upstairs.

So now March & Spring! Bill Saywell is off in the south... Audrey has gone to New York for Easter weekend... Joe tiptoes through the tulips in Ottawa for Easter... Laura Mulvey (British feminist avant-garde filmmaker) & son Chad have gone back to New York after a week of residence at the College... Sylvia Ritz can do sit-ups without stopping, & 80 with a breather... Robin Holmes is getting married to Dr. Norman in August.

.....THE INNIS MOSAIC



TINA HAS A NEW FUR COAT

SYLLA STONECUTTER

Tina has a new fur coat and it is full length with long red hair and her name embroidered on the inside and Daddy gave it to her because she got an A in one of her courses, first year and already she has an A. Daddy was so proud. So she walks into the Innis Pub and starts up the ramp and she can hear all the ooohs and aaahhs as all eyes fasten upon her. Mary, Jane, Sue, Ann and Ellen all touch her and tell her how great and then they all turn and watch the lady with the new cut French blue jeans from Cardin, and the lady with the silk shirt from Italy and the lady with the blue suede boots from Spain that she carries to school in a bag so that they never have to touch real dirt, and the lady with the army shirt and the lady with the pleats that cost one dollar an inch and have to go to the cleaners every time you sit down and the lady with that newest crimped look from Saseon, the kind that mother used to do for free by making all those little braids on a Sunday night, and everybody glitter and everybody sparkles 'cause it's Monday Afternoon Fever at Innis College Pub.

And that's where it is all coming from now, it has spilled out of the disco onto the streets and nobody walks anymore, everybody struts, because if you don't, then people won't look at you and that is where it definitely is at. The Look and the Style have been copied from the dance floor of all the discoes as have the personalities that wear the clothes. All the little girls look, dress and act like John Travolta is about to dance across the room to them and by God they are going to be ready. Everyone is packaged and labelled and then covered with a high, shiny glaze so that nothing ever gets out of place. The Barbie dolls are back with their perfection and boredom and this time the Ken dolls are right in step. It is no surprise that the Robot became the popular dance that it is, because it places no demands on the dancer. There is no need to be creative at a disco, everything and every step has been carefully thought out and all you have to do is follow the instructions. Life is easy again.

There is no such thing as human body, but only a saleable commodity that, if it is packaged right, will never sit long on the shelf collecting dust. The disco is a factory line assembly of plastic creations that often move in human form, but they are only to be looked at, never to be touched, because they are much too brittle for any kind of contact. And it is not just dressing up Saturday night anymore, it is any day, any place, it is packaged living at its best. There are no more decisions and no more problems, you know how you are supposed to look, how you are supposed to dance and how you are supposed to act, and God help you if you step out of line. There is no room for the non-conformist in this world; non-conformists don't sell and selling is what it is all about.

If you are not RIGHT, if you are not perfect, nobody is going to watch you are you walk up that ramp, Travolta is not going to dance across the floor to you and you are going to end up sitting up on that shelf just collecting dust. And Daddy is not going to like that.

Mr. Gucci Goes to Rome or

GUCCI GUCCI COUP?

After exhaustive research scanning through the political landscape the long and tumultuous history of man, I have yet to come across a shred of evidence outlining a single attempt to replace an established, ruling government with a coalition of fashion designers. At first glance this proposal may appear somewhat absurd. What would motivate a political system to undergo such a seemingly outrageous transfer of power? Could the public purse afford the added burden of an entire civil service coordinated in white silk-satin wrap tunics

from Complice with matching skinny-legged Binipants? (This combination look for spring was announced in the January edition of Vogue at \$375 per outfit, which is either a lot of money or somebody had better start enlightening the taxpayers on the cultural benefits and aesthetic worth of a fashion-conscious bureaucracy.)

Visualizing a government run by fashion designers, one can foresee a policy planning meeting where the latest and most exclusive Calvin Klein scheme to combat inflation would be unveiled midway between Kenzo's new NATO look in knickers and St. Laurent's sexy ankle line of diplomacy. High-level cabinet meetings would be orchestrated in a world of fluttering cocktail elbows wearing the latest in neon personalities



It was the same with 'Woman.' That crafty ant, Man, thought that it was high time that most women ceased to regard themselves as luxury objects only. Even upon quite simple luxuries Big Business began to frown. Woman, the old sort of woman, was an absurd luxury. Woman must be made to do work. So their big crop of cumbersome romantic hair—'woman's crown of beauty' (away also with all crowns, of whatever sort, and what the hell is 'beauty,' anyway!)—that ridiculous handicap where work is concerned, must be cut off. Skirts (another hindrance where work is concerned) must be shortened: women must immediately be turned into little, cheap workmen. Men formerly wasted endless time and money upon these absurd dressed-up dolls. The Prohibition of alcoholic drinks (in intention) was a great economic measure. But that was nothing to what would be saved if women could be prevented—by force or persuasion—from dolling themselves up in that fantastic way. The sexual appetites of men (steamed up by all this expensive femininity) had made the modern European the most expensive wage-slave of all time, and his poor employer could stand it no longer. So Prohibition and Feminism were put across. And the 'Age-War' is a kindred war to the 'Sex-War': it is entirely economic and political in motive.

—'Feminism' served the double purpose of cheapening the labour of men, and of tapping an enormous, up-till-then-unused, cheap-labour market. It must lead also to the break-up of the individual home. But to that I will return a little later on. Stated in this bare outline, as an interpretation of 'Feminism,' the above will seem extravagant to some people. And indeed that was not the whole of 'Feminism.'

In 1926 I wrote that 'short skirts were short for work—not play, as is generally and very naively supposed.' I also predicted that long skirts for the rich would soon come back, also long hair.—I am evidently a sort of Prophet. But it only comes of using a very little common sense. My dearest wish is to raise up as many prophets as possible. Unlike most prophets, I should experience no envy at all if they simply swarmed on all bands.

It is important to remember, in connection with 'Youth-politics,' just as much as with 'Feminism,' that the motives for getting up, or for encouraging, such an agitation are never stated. Scarcely are they so much as hinted at. When recruits were being called for in the War, threats could be employed as well as Flattery (even then a great deal of Flattery was used). Also, 'To make the world safe for democracy' and such fulsome phrases were liberally coined. It was not the methods of the Press-gang—we are democratic. But these class agitations, of Sex-war or of Age-war, occur at a normal time. No abnormal pressure therefore can be exerted. So nothing but Flattery is employed. Women were harangued to the effect that they were 'as good as men'. It was suggested that short skirts would enable them to display their legs, and that would be far more attractive—they were such lovely things and had for so long remained occulted by an obnoxious skirt. They were assured that it was only a lot of soured old maids and Mrs. Grundys who prevented skirts from going half-way up the thigh, and so on. It is very necessary to bear in mind that Flattery is the invariable instrument, in the case of a democratic and newspaper-run system, by which people are prevailed upon to undertake some 'crusade' (either to 'make the world safe for democracy,' or to 'assert their equality'). And that, once the trick is done, the cant is dropped.

WYNDAM LEWIS, chapter II, DOOM OF YOUTH

whispering delicious titbits through polished chrome smiles and replying with prolific samples of the newest mouthwash and breath mints.

In a political party organized by designers, the politics would be whenever the party wasn't. Caucus meetings would be intoxicated in philosophy with a multifaceted programme supporting parenthood in practice and sexual liberty in persuasion. A special plank in the party platform would safeguard that essential Gucci accessories were subsidized and thus affordable to all. New York's Studio 54 would be the late night rendezvous for emergency cabinet sessions and political science professors would subscribe to Women's Wear Daily as the authoritative political voice.

Coming to terms with a sane and justifiable reason for

GUCCI GUCCI CONTINUED

uniting the diverse professions of fashion and politics, one only has to look to Italy where a suitable contrast is in progress. The Italian political scene is caught in a suspended, unresolved minority dilemma. To be more precise, they're wrestling with their 35th postwar crisis. Ever since Premier Andreotti's minority Christian Democratic government collapsed quietly in January, there have been deepening economic and social problems. Italians are seeking a resourceful break from the political confusion and ambiguity of a perpetual caretaker government. Andreotti is currently on a frustrating search for a workable coalition. The irony of the situation is that Italy has one of the world's largest natural deposits of "creative energy". Such energy may never have been channelled into a political outlet but it has proven itself dynamite when plugged into fashion. Italian designers are currently in the forefront generating a sensation with fabric, colour

and texture. Their 1978 line takes the form of a clean, supertight, uncluttered look, soft but narrow, demanding the thinness of fabrics. The rave coming out of Milan revolves around the soft jacket: wool, cotton and linen blends, weightless and unconstructed with seemingly fluid texture.

The leaders of the Italian industry, Houses like Complice, Armani, Caumont & Basile are experts in the rejuvenation of style. Their fabric is woven into seductive, "compelling symphonies." The movements suggest an alluring sense of possibility. Their creations seem to capture a disturbing power that draws excitement and fascination. If these Italian designers could just funnel a small proportion of this creative energy into dealing with the political crisis, without doubt a new "Government Look" would evolve in time for the fall showing.

Obviously it's not as easy to rescue a faltering government

structure as it may be to come up with a new standout jacket for spring. The fabric of government has a lot more "bodies" to it. Lines are certainly more obscure and established values harder to see. Designers would have to delve beyond the textures and colours in search of a workable consensus.

Striving for such a creative compromise, I'd like to present a brief preview ("an early bird glimpse" as they say in the trade) of a possible government line-up for fall.

THE AUTUMN LOOK IN ITALIAN POLITICS IS CONFIDENCE, PRODUCTIVITY PERCENTAGE POINTS ARE ON THE RISE, UNTIL YOU'VE TRIED ON OUR DIVERSE FALL PROGRAM, YOU WON'T KNOW WHAT WE MEAN, AND YOU WON'T KNOW THE FULL IMPACT, THE VIABILITY OF ITALIAN GOVERNMENT TODAY.

ERIC ROHER



Heilo once again hockey fans, Orphus T. Pucksucker and the Old Man yipping at you one more time about Harold Ballard's second most favoured sport. (King Clancy is still numero uno.) In response to the many cards and letters, we would like to take this opportunity to make a small announcement. The rumours are true! Ulfe Nilsson and Anders Hedberg have been signed by the Innis College Student Society to play for the Nummies. (Helluva job, Mark.) The following interview was conducted with the Nummies' new "Thweedish Corruption" after the historic signing.

OTP: Ulfe, Anders, welcome. How do the two of you feel about leaving your old team the Winnipeg Jets and jumping er... ah... perhaps I should say stumbling, to the green and unlauded gray of the Nummies?

Hedberg: We are, of course, much saddened to leave the Ukraine, but there comes a time in every man's life when he has to look for new horizons, new challenges and therefore we felt that Innis was the place for us.

OTP: What specifically was the prime enticement for you joining our little community?

Nilsson: Well, both Anders and I were impressed by the professional manner in which we were approached by the I.C.S.S. The tour of the College by your Mr. Reinboth and your Mr. Edwards left no stone unturned. We were wined and dined at the famous Pub, drank numerous Tuborg, show the washroom and pinball facilities, and I don't mind telling you that Anders and I were truly astounded at the quantity and quality of the dope going down in the Mr. Shower room. Add to that, the brilliant concept of signing our contracts on Bess abdomen's flesh, and we were hooked.

Hedberg: They also offered us a shitpot full of money that would give a muskox a hernia.

OTP: What do the two of you hope to accomplish in your years ahead with the Nummies?

Hedberg: We believe that individual goals are insignificant unless they are combined with a successful team effort. Let's not forget that it won't be just Ulfe and I on the ice. We, of course, shall endeavor to complement the styles of our team-mates, even though we've been informed that the team so far consists of five geeks, two basket cases, Clarkie and a duck.

Nilsson: Mostly, we just want to beat the girls' team.

OTP: Do you anticipate any difficulty in adjusting to the Innis life-style?

Nilsson: Not at all. Both Anders and I have been morally degenerate from a very early age, so I'm sure we'll fit right in. I guess if anything about the move worries us, it would be finding proper accommodations for our families and sheep. I understand Robarts Library is available, but I never liked Gothic architecture.

OTP: The both of you have been painted in a very positive light by the established sports press as being honest, intelligent, articulate individuals. My final question is this: Do the two of you have any faults at all?

Hedberg - Nilsson: No.

And so as the hockey season nears its conclusion, I believe this is a good time to briefly examine hockey in its proper perspective. As a child, I remember really feeling something when the Leafs played, a certain excitement, a ringing, a sense that it was important that they win. Now I feel there is a difference... no, I don't think that the game has changed all that much, but we have. Hockey is such a trivial matter in the face of the issues of the day. What does it matter if Sittler didn't score against Montreal? People who take their hockey too seriously limit themselves in everyday existence. Throughout the last few months, Les and myself have attempted to satirize hockey and its far too important role in our society. I hope we have been successful in bringing you a few moments of laughter, or at least sleep.

Orphus T. Pucksucker
& Old Man Ratelle



CUTTING BACK AT THE FACTORY

The quality of the educational process at U of T is in serious jeopardy as a result of the cutbacks in post-secondary education funding. A grievance filed by a Teaching Assistant in the Department of Political Economy graphically poses the problem of the trade off between educational quality and cutbacks.

The TA concerned is a half TA in two full year courses with over fifty students per course. The grievance arises out of the fact that the TA has been assigned 8 weeks of tutorials per term, the marking of Fall Term Tests in both courses, plus both Spring and Fall Term Papers in each.

The question of the quality of education arises from the fact that only 20 minutes has been allotted by the supervisor for reading, evaluating and criticizing Term Papers and only 15 minutes for the grading of Term Tests. The TA feels that this represents a factory approach to education since 75 per cent of the student's grade for the year is involved and the total time allowed for evaluation is barely adequate for the assessment of a single assignment properly.

In order to reduce the hours worked, and thereby conserve funds, the TA has been instructed not to meet with students outside of tutorials, not to discuss their term papers with them either before or after their evaluation, and to include only three summary sentences of comment at the end of each paper.

A term paper demands care and attention on the part of the marker if the student is to develop his/her analytical abilities, critical capabilities, organizational skills and writing style. The student has a right to know the drawbacks of the essay, its weaknesses and flaws as well as its strengths or potential for development. If the student is to improve in this vital area of scholarship the feedback of individual consultation with the marker is also a necessary component of the process.

The Chairman of the Department, though expressing his admiration for the conscientiousness of the TA, determined that the original job description allows for an "equitable job" of evaluation.

The Dean of Arts and Science, however, decided that 25-30 minutes per Term Paper was more reasonable, though he agreed with the supervisor and Department Chairman that "all that was required of you was a grade without comment on test papers and a grade with a single summary comment on essays."

The Graduate Assistants' Association is deeply concerned that this type of evaluation procedure will be generalized next year as cutbacks force Departments to reduce the number of hours for which a TA is paid while not reducing or perhaps increasing, the work load.

Both the Arts and Science Students' Union and the undergraduate Political Economy Course Union have registered strong protests over this grading policy.

PECU terms Dean Kruger's response "outrageous" and "highly objectionable" and pointed out that this policy was directly in contradiction with the Governing Council's grading policy.

ILLUSTRATION BY Courtney



A HANDY GUIDE TO BUCKINGHAM PALACE

My original intention when going to B.P. (as the police call it) was to see the changing of the guard. The whole process begins at 11:30 each morning in front of the palace. I arrived a half hour early and casually looked around for a way to kill time. I decided to inquire whether the queen was in. Perhaps, I thought she would be available for tea with one of her loyal commonwealth subjects. It had occurred to me that Canada had always been somewhat of a navigational hazard to the India Bound British Fleet and this was a fine opportunity for the queen and I to discuss ways of alleviating such looistics dilemmas. The queen was in!

I looked for the front door of the palace. It's really hard to pin down which door to approach, so I took what appeared to be the most accessible entrance which was the "trades gate". Head up, London Times under one arm and a tightly controlled smirk on my face I strolled right on by the guards and into the side entrance of the palace.

It's hard to describe the palace. It's something one must see for oneself. Briefly, it is very large, this is pretty well manitory for a palace. The rooms seem to continue endlessly. Each is more decorative and scrumptiously comfortable than the last. The sculpture is startling. The large reception rooms have painstakingly handcrafted ceilings. The marble hallway is immense, with seemingly acres of finely tuned space, a history text outlining the British Marchchy tradition through the paintings on the walls. Upstairs the rebrants, the mirrored royal waiting rooms, many fireplaces, polished china cabinets and relief wallpaper.

Then my major error in this do-it-yourself tour of Buckingham Palace was tromping directly over a luxurious carpet that was in the process of being vaccumed. It was not difficult to raise the suspicion of the vacuumer who was doing her very best to clean over the spots where I had just walked. She informed the palace security and in no time at all I was found out ("apprerended" as the police say) as identified as the uninvited scoundrel who left his footprints all over the palace broadloom.

The police emptied my pockets of all contents, everything was labelled and put into a special bag. I was escorted into a paddy wagon by a number congenial London bobbies and was taken into Police Headquarters for questioning.

I assume my background was investigated, checking with the RCMP and interpol. They inquired whether I had Quebecois separatist tendencies, whether I infact liked the queen, why I wanted to see the queen and if I knew what I had done? I answered everything with the utmost contor. I was a wayward, somewhat misdirected tourist they allowed me to leave.

Basically that's all there was to it. As the police retraced my steps they emphasized the fact that my visit was "based to a large degree on luck". The palace has a highly concentrated protective force that patrols the entrances and grounds with a very thorough and sophisticated security system.

But if you do succeed in taking in the B.P. tour for a brief glimpse of the royal lifestyle, I'd like to appeal to your good sense of manners & common courtesy by suggesting you wipe your feet before entering the palace. (taking off your shoes might just give you away). The poor girl who hoovers the broadloom has enough work on her hands.

To my grave disappointment, as well as tea I missed the changing of the guards.

You don't have to go to the Robot anymore to find out where to locate books all over the university. For a mere \$0.00 we have purchased a micro-something or other and you can look under 'Author' 'Subject' or 'Tit le' and there is also 'Full Bibliographic Reference' to help in your bibliographies. Located against the north wall in the reading room — come in and use it. Annwegotsomenewbookstool do come and visit.

Jane Simpson
Librarian

BLOWING THROUGH THE RUSH; A POOR MANS SYMPHONY

Recently I stumbled across a classical performance given by a talented young flautist. As he was getting ready to play: focusing concentration, hovering over his music, moistening his mind, breathing in and out, fidgeting with the keys, retracing difficult fingerwork — one could detect a mild quiver running through his body. The slight nervousness was later explained by the musician himself, acknowledging this as his Paris début. From humble beginnings, this relatively unknown flautist has "made it" to a premier solo performance in Paris. This is the epitome of sweaty palms and butterflies in the lower pancreas.

The clear, vibrant sound of the J.S. Bach Suite in A Minor second movement echoed of the walls. The flute reverberated over the hush of the opening night audience. The transient classical music patrons of the Paris Metro, Odéon Station, were involved not only in the Bach sonata but in getting to their destinations. Their footsteps seemed choreographed to the music. There's something very elegant about being treated to the Berio Sequenza as you saunter between stations seeking a transfer in Metro lines. One wonders, as the audience is propelled on this continuous subway shuffle, whether anybody is listening? Restoring faith, a few appreciative patrons toss a coin or two into the artist's open flute case. The musician sways back and forth, eyes bolted to the music, striving for a detached frame of mind, visibly relaxing as he settles into a Stitsky sonata.

The Paris Metro has got to be the largest indoor concert hall in the world. The Metro covers some 109 miles of track with 347 stations. There are about 4 million patrons of the arts transported every weekday. You'll find no prescheduled musical programmes, rather the concerts tend to be spontaneous as musicians play when they feel like performing (or perhaps more accurately when they reach the threshold of financial desperation and have to perform).

Some of the most famous musicians in the world started out, at one time or another, performing in the Paris Metro — the vocal chords of Edith Piaf and Charles Asnavour, the flute of Jimmy Galloway and the trumpet of Maurice Andre, just to mention a few. Currently the Metro Concert Hall attracts an incredible cross-section of musical talent. The artists range from accomplished students of classical music to talentless shruberry whose obnoxious volume can hardly qualify as music. There are multidimensional one-man bands whose acrobatic coordination often produces sounds worthy of a small orchestra; spaghetti-haired youths, some of whom have magically soft voices and others whose vocals resemble a cow with a speech impediment. There are violinists from the Juilliard School of Music who enjoy the novelty and there are deep baritone voices of drunks who obviously missed their calling in the operatic profession (one of these gentlemen recently informed me that it takes at least 2 1/2 bottles of wine before he starts sounding like Caruso). The Paris Metro is a poor man's symphony. It is democratically arranged so that no patrons are restricted by exorbitant prices, private boxes or special invitations — everyone has equal access to the arts for the mere price of a subway ticket.

What keeps the underground musical montage going are the small donations offered by the public in appreciation of the performance. As the patrons hustle through the halls of the Metro and confront a solo performer musical entourage, they often stop and momentarily assess the worthiness of the performance. If the music strikes a responsive chord the patron may offer a few coins for the collection sac.

There is a danger that the success of the Metro performers will lead some wayward individuals into taking advantage of the accessibility of the underground audience. Early warning signs of this invasion of Subway Liberties are already evident, particularly among the mobile musicians who travel in the Metro and provide a serenade en route. After a few songs they come around and thrust a collection bag under your nose. They look at you with those big beety eyes, almost impelling you to give them money or there's a chance you'll be wearing a guitar over your head. This aggres-



Eric Roher
Paris
February 1978

ILLUSTRATION BY Courtney

sive collection technique is slightly reminiscent of the mobster style (make me an offer...) diplomacy. One usually ends up doling out a pocketful of change, as a safeguard to keep ones own bodily functions intact. In order to prevent misdirected souls from exploiting the freedom and openness that the Metro provides, it should be noted that performing in the Paris underground is officially illegal. When the law is enforced a musician may find himself being escorted to the nearest police station for a reprimand. Presently, the police enforce the law at random and at irregular intervals. But this does not appear to be a hindrance to those serious, struggling musicians who rely solely on their Metro performances to eke out a meagre existence. The flautist I stumbled upon at the beginning of this article didn't seem to fit the category of your run-of-the-mill bohemian musician in the throes of poverty. His name was Lindsay Lovering (obviously known to those of you familiar with the Australian symphony scene), graduate of the Canberra School of Music. He played principal flute for the Canberra Symphony, principal piccolo for the Australian Ballet Orchestra, before moving to Second Flute with the Perth Symphony. The reason that this accomplished 30-year old professional musician was playing in the Paris Metro could be seen. Half way through the CPE Bach Suite in A Minor third movement. As Lovering was working into a difficult section of the piece, an army of young kids on skateboards cruised in en masse. They zoomed by, around and almost through the flautist, missing his music stand by inches. Lovering glanced up to survey the situation. He didn't miss a beat. His notes retained the same precision and clarity. CPE Bach would have been impressed. As he continued to play, a couple who were consumed not only by the music but also each other stopped to embrace. A young child curiously went up to explore Lovering's collection box. The distractions are the most difficult obstacles to overcome. What is required is absolute detachment and a total involvement in what you are playing.

Lovering has come to Paris for six months of instruction and practice. After working for five hours alone in his studio, an hour spent blowing through the rush is a reward.

When his concert was over and encores given, he invited a small group to a reception at a local cafe. We were treated with the 35 francs he earned on his opening night. "It doesn't matter if I don't get any money," Lovering said. "If I play well I'm pleased." He added that some pieces attracted greater interest than others and speculated that the slowness of the CPE Bach Suite in A Minor first movement resulted in less money being dropped into his flute case. He wondered about incorporating Rimsky Korsakoff's "Flight of the Bumblebee" into his repertoire, as its faster pace, would probably be more popular with the Metro audience. As the conversation progressed, one couldn't help but query whether this classical musician had suddenly been inflicted by commercial zeal.

Sitting in a cafe on Saint Germain, fingers revolving around the top of his wine glass, Lovering was describing the actions of the two drunks who had come across his flute playing. They listened intently for a short while and then began hugging him while he played. "They told me my music was fantastic," the flautist said, "and I was delighted... because for them it was."

A Tar Heel kicks out the jams atop Toronto's CN Tower during exchange

By CHIP ENSSLIN

I stayed in a dorm. The girls laughed at my accent. I slept in a bed. The University of Toronto looks like Duke. The radiator was so hot that we had to leave the window open a crack. The washrooms were coed. At Isabel's front door we had to leave our boots in a bag. I was a foreigner. The University of North Carolina basketball team was on TV. Inside we drank hot wine punch. The subway doors stayed open only 10 seconds. My feet were wet. You have to wear a coat when you attend a hockey game. Their student union has a chapel. My gloves froze. I climbed a tree that had snow on it. I rode a streetcar. Don't leave the path, they said. Ty won \$25. I sat in the back row. Mark got sick. The bus would not wait. Radar got his boots shined. I bought seven subway tokens.

Nancy's Cadillac got stuck in the snow. You can't run uphill on ice.

"The Brunswick isn't like your bars in America," one girl said to me. "I don't like this place very much," said another. "I'm going to the disco."

The decor of the Brunswick is like Shakey's, with big tables and wood and lights and large happy parties. The stage, a square against the back wall, had as many colored lights flashing as a massage parlor sign. The Brunswick Fickle Finger of Fate Award, in the shape of a hand with an upraised middle finger, hangs on the wall behind the stage. A ripe matron in a tight orange dress runs the show there. We called her Miss Kitty. She sang (some) and introduced the local talent volunteers, because Thursday night at the "Brunny" is amateur night.

Our waitress had bony arms and painted eyes. She wore a U.S. Army Rangers blouse and shorts, chewed gum and rested her free arm on her hip while she waited for me to get my money. Two tables away a few long-haired boys were passing a vial of amyl nitrate around.

Between acts a thick man with a bouffant (we swore it was a toupee) played the organ, smiling, rocking back and forth and singing songs like "You Light Up My Life" as poorly as they have ever been performed in a public place.

George Small, the third member of the Miss Kitty-Bouffant-George Small triumvirate, had white hair and a gray suit and tried to act respectable in the face of the forces of the ridiculous which surrounded and beset him. He played the organ for the regular acts, and for the local amateur talent. He sat next to the stage at an adjoining table with a tray full of beers. His drunk companion wore a Columbo raincoat — which really made him look like a flasher — and walked like Peter Lorre.

I realized later that a lot of the clientele at the Brunswick didn't have teeth.

A small man with a hat on kept his hands in his pockets while he sang a Frank Sinatra song. Some guy named

Henri stood up with tears in his eyes and said "I just want us all to be unified," and sang a French song. "That's just great Henri," said Miss Kitty, after the fashion of Chuck Barris. A Guillermo got up to sing opera, but halfway through he realized he just wasn't cutting it, and quite. The Sally Stollmack Singers crowded on the stage and caused untold disruption. Miss Kitty was flustered by the presence of so

"I realized later that a lot of the clientele at the Brunswick didn't have teeth."

many Americans. Just how many were there? Mack drank one of George Small's beers, and George got mad. The Singers forgot their words. Sally laughed too hard to hold the mike correctly. Exit Singers.

Ty Braswell got on stage. "I'm a little intimidated by playing foreign audiences," he said. "This is my Canadian debut." He played Dixie on his teeth, so admirably that patrons bought all his beers for him the rest of the evening.

A mongoloid dwarf named Johnny perched up on a chair and belted out "Oklahoma!" "C'mon, girls!" he said. "Don't bite your nails! C'mon up!" He got five girls out of the audience to come do the twist.

All this time the hippies are still passing that amyl nitrate and giggling. In the men's room three dark men with curly hair and American clothes were smoking a joint. One approached me about his mission, the Church of Scientology. Maybe I had heard of it? He said he had inherited a quarter of a million and was spending that to spread the Gospel. He gave me his card, which had his name written on it, and "Anytime tonight" penciled underneath. "I wrote that for a young lady," he said.

I went back to the table. A boy near me picked up his coat, and he knocked over a glass, which rolled off the table and shattered. No one seemed to notice.

Two days later I was riding a bus uptown, and I saw the Church of Scientology, which had been gutted by fire the night before. Firemen still tramped around, and spectators watched. The trees next to the building were frozen from the firehoses, and a trail of icicles ran down the power lines.

I didn't want to get off the bus when we got to Toronto. I was so pleased with our group from Chapel Hill and having so much fun with them that I didn't want our numbers to double in size when everyone reunited with his or her "co." I was apprehensive about the city, apprehensive about the group that had spent Homecoming Weekend with us in Chapel Hill last semester. I was a little tired.

We got off the bus and the first place they took us was the El Mocambo, for a beer. This is the bar where the Rolling Stones had recorded a live concert last March. The Mocambo is a dive on the outskirts of Chinatown, and we walked there past street signs written in Chinese. The snow on the ground was slushy and gray.

The waiter wiped his nose with his hand and then brought me my sandwich. We drank two quarts of Molson's. Two fags were at the next table. The juke box was playing "Love Me Two Times." The Stones had signed autographs upstairs, on a playbill, which is now so valuable that it was put under glass and bolted to the wall.

"Are you feeling good?" Mick asks the Mocambo audience at the Mocambo on side four. "Are you feeling loose now? A bit more relaxed? I feel like stroking everybody. Stroke me Billy. Stroke me darling. Should we introduce the band now?"

"You're among friends," the customs agent told us when we told him we were from North Carolina. "We're Southerners, too. Southern Ontario." Many times our Southern identity seemed to be more significant to the Canadians than was our American. Many of these people we stayed with had been to Chapel Hill. "You people are so damned polite," I often heard them say.

"Are you with the South American contingent?" A woman asked me at church. "The cookies and coffee are over there."

"Evans dismisses Yale chance; keeps Liberals' hopes alive" said the headline. John Evans is the president of the University of Toronto. He is newsworthy because he told the Yale committee he did not want to be considered for the job of president of that school, thus keeping alive the speculation that he could be the Liberal Party's candidate in the next election. We had dinner at his home, a mansion in the Rosedale section of Toronto. He and his wife collect Canadian art and Indian art. On his coffee table was a book of Karsh's portraits. Inside was a photograph of Marshall McLuhan, who held a seminar for us the second day we were in Toronto.

McLuhan were also guests. Plates of the best hors d'oeuvres I've ever tasted were circulating, and two tuxedoed bartenders kept our glasses full. Representatives of the armed forces were there in full dress, as part of the corps that escorts and accompanies Mrs. McGibbon.

Standing there in that magnificent room, surrounded by the portraits of all the past lieutenant governors, I felt very grand and important, and I realized that when we began I had no conception of what our experiences really were to be in this city of friendliness and security. When we sold those awful fever flags in Kenan Stadium to raise money for the trip, I really had not thought that one day I would have snow fly up in my face while tobogganing down the side of a hill on a gold course in residential Toronto. When I sold doughnuts in Bolinwood, I had no idea that we would tour the McMichael Gallery, out in the woods, and learn about Canada's Group of Seven artists or jump from a tree onto a roof with powder a foot deep. I didn't dream that one night I would have a drink 1,250 feet up the CN Tower, revolving beside Lake Ontario.

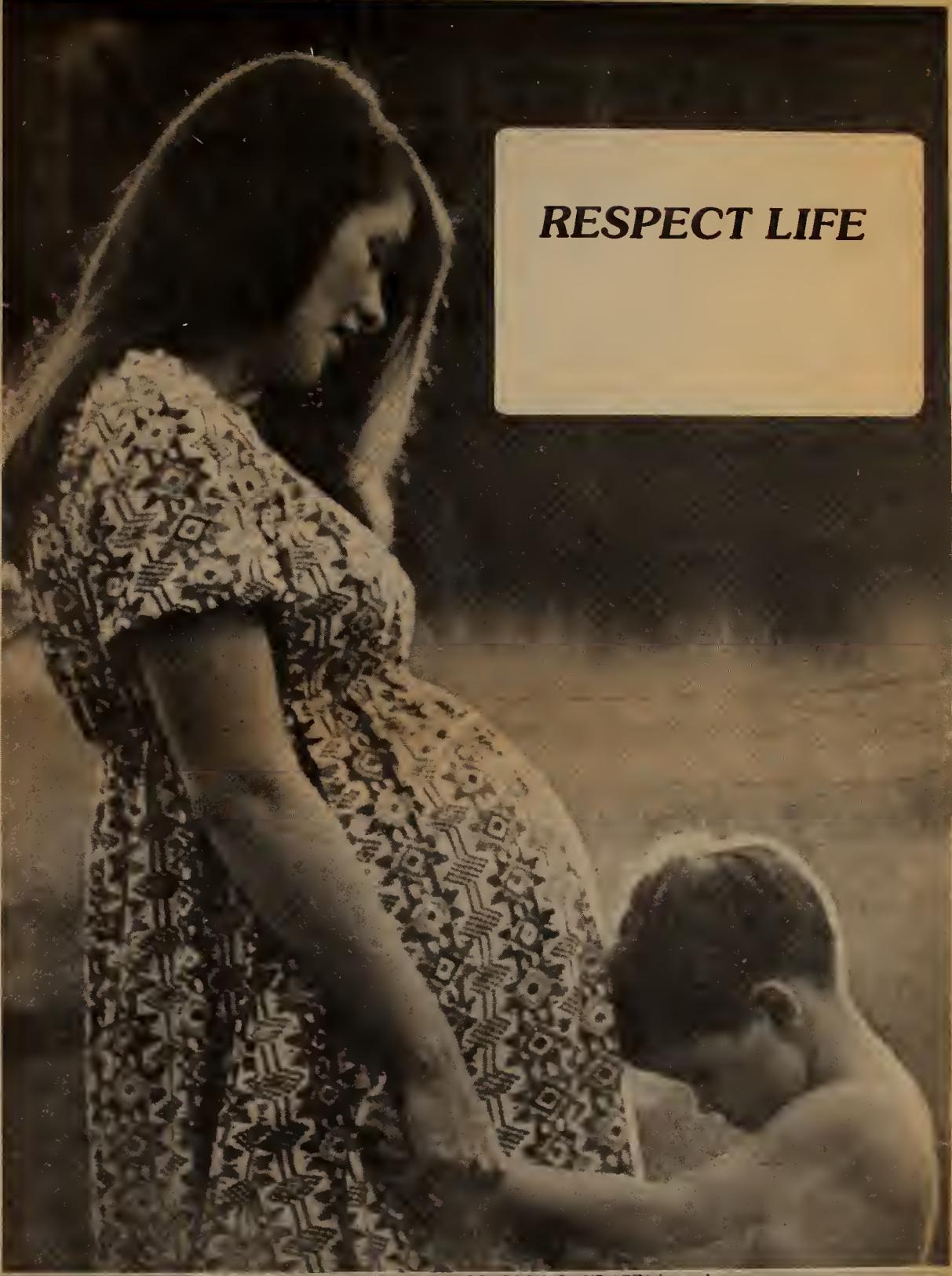
When we told stories and wrote down notes and addresses at that final gathering, I knew there were people there I will never see again. I knew there were some I would. But that was not nearly as important to me as the realization that a blind date with the same sex for two weeks can work, and that we have as much to learn about ourselves as we do about our neighbors to the North.

The bus was to leave Toronto at 10:30. We got to the meeting place late, and still everyone was not there. The bar closed at 11. We were laughing and singing and shouting, and when the bus came, everyone went outside to load it. It was snowing big wet flakes, and I didn't have a hat. I didn't want to get on the bus, and a lot of others didn't either. HURRY UP PLEASE; IT'S TIME. I waited around and most of the others had gotten on when Larry came around and said that the bus driver was getting mad and we really had to get on. HURRY UP PLEASE; IT'S TIME. I walked on the bus and through the window as we pulled away I saw the crowd under the streetlight, waving to us as we rolled away.

The E-Man, a junior English major and a junior journalist from Tampa, Fla., is arts editor for the *Daily Tar Heel*.



In front of the El-MO



RESPECT LIFE

THE RIGHT TO LIFE ASSOCIATION OF TORONTO AND AREA is an educational organization which perceives the care and protection of all human life — before and after birth — to be a basic right. The R.L.A. insists on our special obligation to the weak and to the helpless, including the unborn.

Albert Schweitzer:

"We cannot respect any human life unless we respect all human life."

RIGHT TO LIFE ASSOCIATION OF TORONTO AND AREA
Suite 444, 17 Queen Street E., Toronto, Ont.
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AIMS:

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 2. All human beings share this right. Both before and after birth.
 3. Society has a duty to protect this right.
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